

ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London

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Catalogue.



The Engraved Work

OF

J. M. W. TURNER, R.A.,

ALSO

A Collection of Water Colour Drawings

and other Works by the same Artist.



CITY ART GALLERY,

LEEDS, &

Oct. 12th, 1896, to Jan. 2nd, 1897.

PRICE 3d.

JOSEPH RIDER,
PRINTER, LEEDS.



The City Art Gallery,

LEEDS.

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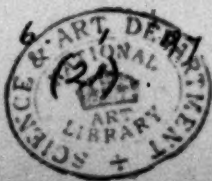
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MR. W. H. THORP.

Curator:

MR. G. BIRKETT.





❖ CATALOGUE. ❖

THE Committee of the Art Gallery desire to acknowledge their indebtedness to a fellow citizen, Mr. H. Bendelack Hewetson, for the loan of his collection of Turner Prints—probably the most extensive of the kind ever brought together for Exhibition in a Public Gallery ; also for the vast amount of time and the trouble he has taken in classifying them, and for supplying the “copy” for the greater portion of this catalogue. Thanks are also due to Mr. White, of the Ruskin Museum, Sheffield, for kindly lending a helping hand to Mr. Hewetson in arranging and cataloguing one portion of the collection—the Liber Studiorum series ; and also for his interesting

"Notes" on the series of sketches and studies contributed by the National Gallery (copies of which are on sale in the Gallery.)

To Sir Donald Currie, K.C.M.G., the Committee are under deep obligation for the generous loan of the series of Vignette Illustrations to Campbell's Poems. These are, of course, the original Drawings, in Water Colour, from which the Engravings were executed. Sir Donald also contributes the two grand Drawings, "Windermere," and "Vevay," and the exquisite Vignette of the "Drachenfels," in all 33 works.

The Hon. W. F. D. Smith, M.P., adds to the collection the two magnificent Drawings, "Ludlow" and "Worcester;" and Mr. Humphrey Roberts, the well-known Drawing of "Sallenches." Mrs. Chas. Lupton, of Harehills, kindly lends "Conway Castle," and Mr. A. G. Lupton, of Roundhay, a brilliant Etching of the "Vintage Festival," by Barlow. Mr. J. E. Preston, of Littlebeck Hall, contributes a Pencil Drawing, "Castle on a Rock, on the Rhine," a Private View Card of the Royal Academy, 1827, with Turner's autograph, and an

interesting series of nine Turner Portraits; and Mr. Bernard Evans, R.I., lends a small Portrait of Turner, by J. Jackson, R.A. This latter, it is interesting to note, was presented to Mr. Evans by the son of the artist by whom it was executed, Mr. M. Phipps Jackson, the well-known writer on Art matters.

In the following pages, contributed by Mr. Bendelack Hewetson, will be found a few details of Turner's art career, which it is thought may be interesting for reference in using the catalogue.

October, 1896.

G. BIRKETT, *Curator.*





A SHORT SKETCH OF
The LIFE of J. M. W. TURNER, R.A., P.P.

JOSEPH MALLORD WILLIAM TURNER was born on St. George's Day, April 23rd, 1775, at 26, Maiden Lane, off Covent Garden, London. His father, a hairdresser, employed in the Covent Garden Theatre, determined to give him, so far as he was able, what was at that time considered a fair education. Very early in his boyhood, when still at school, he showed unmistakable signs of that genius, which in the fulness of time was to make him the greatest landscape painter that the world has ever seen. We hear of his sketching in his copy book at 13 at the last school he was at in Margate, whilst his fellow scholars did his sums for him. Soon he became a pupil of Paul Sandby's, R.A., whose pictures young Turner used to copy. Later, he was destined by his father to become an *architect*. Accordingly, he was sent to learn Geometry and

Perspective in the office of Tom Malton, of Long Acre. Days and days were taken up in trying to teach Turner these elements; and at last his master sent back to his parents him who afterwards became Professor of Perspective in the Royal Academy, saying "he could make nothing of the boy." Under pressure, however, from Turner, senr., the boy was taken back, and in later years he asserted that it was not from Paul Sandby, but from Tom Malton, the architect, that he, Turner, learnt the rudiments of his art.

Faint hearted strugglers in life's race remember that Newton was whipped for blundering over an addition sum; Watt was caned for letting a kettle boil over; and Turner was plucked in Elementary Geometry. Verily time "brings its revenges." At this time Turner had to wash in skies and work up foregrounds for architects, thereby earning half-a-crown and his supper. At the age of 14 Turner was admitted a student of the Royal Academy. Upon this part of his early training Mr. Ruskin is justly severe. *"It taught Turner nothing, not even THE one thing it might have done—the mechanical process of safe oilpainting, sure vehicles, and permanent colours."*

Turner first exhibited, when a lad of 16 or 17, a drawing of "Lambeth Palace. 1790," and later a drawing of Radcliffe Church, "Simple and Careful," painted when he was 18. At this period he was engaged in teaching at schools, in addition to the work he carried out for the architects. These very slight details give but sparse insight into the early days of the growth of Turner's genius as a painter. As time went on, so did his reputation widen and in-

crease with the steady growth of his powers. At this period incalculable harm was done to Turner's warm and sensitive nature. On returning from a sketching tour on the continent, he found that through the cruel interception by the step-mother of the lady to whom he was engaged of all his letters, she had arranged to be married to another within a few days after his arrival. In a word, this wickedness on the part of the step-mother wrecked the happiness of two lovers and spoilt two lives.

Incalculable was the harm this early and sore disappointment wrought upon Turner's nature. It contributed towards souring the natural generosity of his character, yet had the effect of intensifying his passionate devotion to art, for his love of it, for its own sake, was stimulated and enforced by his love for it for the money's sake. But what wonder he used to say, "Dear dad never praised me for anything but saving a halfpenny." It is not possible in this place to do more in review of the mighty results of Turner's life work than to quote the notes which Mr. Ruskin gave to the world upon the sketches and drawings exhibited in 1856-8, which were bequeathed by Turner to the nation. After carefully going over and cataloguing 20,000 drawings and sketches, Ruskin arranges Turner's work,— "separated by difference of style, into five groups, corresponding to "five periods of his life. He was born in 1775, and died in 1851. His "time of real work extends over 60 years, from 1790 to 1850, and is "properly to be divided thus :—

" Development ... 1775—1800—25 years.

" First Style ...	1800—1820—20 years.
" Second Style ...	1820—1835—15 years.
" Third Style ...	1835—1845—10 years.
" Decline ...	1845—1850—5 years.

" It may be generally observed that the period of development is distinguished by its hard and mechanical work ; that of the first style by boldness of handling and generally gloomy tendency of mind, subdued colour, and perpetual reference to precedent in composition ; that of the second style by delicate deliberation of handling, cheerful moods of mind, brilliant colour, defiance of precedent, and effort at ideal composition ; that of the third period by swiftness of handling, tenderness and pensiveness of mind, exquisite harmony of colour, and perpetual reference to nature only, issuing alike in the rejection of precedents and idealisms. " The period of decline is distinguished by impurity of colour* and uncertainty of purpose and handling."

Thus are described in a few words the great life-work of the man who was Professor of Perspective in the Royal Academy in 1809, and R.A. in 1812. To do more than touch lightly on the merits of these various periods, as Ruskin defines them, is impossible here. Turner worked unceasingly and with ever increasing power, amassing a large fortune, which he intended to leave as a " Turner Fund " for the relief of poor artists and their families ; a certain sum to go to the coffers of the Royal Academy, and a fund to provide, at

*NOTE.—Due doubtless to changes in his eyes and power of vision.

stated intervals, the "Turner Gold Medal" at the Academy, for the best landscape by a student of the year; and the whole of his gallery of his greatest works, to be left under the title of "The Turner Gallery," to the Trustees of the National Gallery, where they are now to be seen. We must not forget that Turner made the bulk of his fortune by the issue of his engraved works. In order to do this he instructed and trained a school of line engravers, who translated under his immediate direction, his paintings, into pure line, or mezzotint. Owing to the instability of the colours used by Turner, in many instances, when all the splendour has faded from the paper, or canvas, these engravings will be lasting evidences through the medium of this now perfected art, which reached its height under the guiding genius of Turner, preserving in an almost unchanged form and value the force of these great works; characteristic examples of which are now on exhibition in the Leeds City Art Gallery.

During most of his life Turner was an ardent fisherman, exceedingly fond of staying in Yorkshire—whose hills he painted so lovingly—with his friend and patron, Mr. Walter Fawkes, of Farnley Hall, Otley. His short, stout figure, always carrying with him his Mrs. Gamp-like umbrella, was well-known in Leeds when passing to and fro to Farnley. It will be seen that he painted Kirkstall Abbey several times, and the Crypt of Kirkstall is one of the subjects of the *Liber Studiorum*. He also painted Gledhow House, Harewood House, and is known to have made one or more drawings of Leeds. Preceding the titles of the Richmond series in the following

catalogue, will be found a note by Mr. Ruskin, giving his views of the influence of the Yorkshire scenery upon Turner's art.

Turner's company was much sought for in society, although he never was able to return the entertainment he received, living as he did in a small insignificant house in Queen Anne Street, London, W. For some two months before his death, Turner lived in secrecy and retirement in a house at Chelsea, where he was accidentally discovered by his housekeeper, whose anxiety at his continued absence, led her to search for her master. Here he became stricken by his final illness, and it is recorded that within an hour of his death, he who had done so much to make men love God's beautiful world, asked that he might be wheeled in his chair to take a last look at the glow of the setting sun which fell, illuminating his features, as he expired.

Thus, in this humble home, England's greatest landscape painter passed away on December 19th, 1851, at the age of 76 years. He was buried with great pomp and ceremony in St. Paul's Cathedral, followed to the grave by all the distinguished men of his day. Subsequently, a full length marble statue to his memory was erected in St. Paul's, where it now stands.

H.B.H.

NOTICE.

THE *Special Exhibitions* in the upper Rooms are open Mondays, Tuesdays, Thursdays, and Fridays, from 10 a.m. to 6 p.m.; on Wednesdays from 10 a.m. to 9 p.m.; and on Saturdays from 10 a.m. to 9-30 p.m.

The *Permanent and General Loan Collections* on the Ground Floor are, as a rule, open Free during the period of the *Special Exhibitions*, from 10 a.m. to 6 p.m. daily, and at other times from 10 a.m. to 9 p.m., or at such other hours as the Committee from time to time may arrange.

During the period of the present Exhibition, the Ground Floor will remain open daily, from 10 a.m. to 9 p.m.



CATALOGUE.

NOTE.—The name following the Title of the Plate in each case is that of the Engraver, not the Painter.

← NORTH ROOM. →

Lady's Pocket Magazine, 1793-95.

1	CHELSEA HOSPITAL...	...	...	...	...	<i>Storer</i>
2	NEATH	...	...	...	...	<i>G. Murray</i>
3	WORCESTER	...	...	...	...	<i>Rothwell</i>
4	GUILDFORD ...	...	...	...	...	<i>Rothwell</i>
5	SWANSEA	...	...	...	...	<i>Rothwell</i>
6	THE TOWER OF LONDON	...	...	...	...	<i>T. Tagg</i>
7	STAINES	...	...	...	...	<i>G. Murray, 1796</i>
8	WINDSOR	...	...	...	...	<i>Rothwell</i>

9	FLINT	...	...	...	...	...	<i>T. Tagg</i>
10	WALLINGFORD	...	...	...	...	...	<i>T. Tagg</i>
11	TUNBRIDGE	...	...	...	...	...	<i>Murray</i>
12	BRISTOL	...	...	...	...	...	<i>T. Tagg</i>

"The Itinerant."

Walker's Copperplate Magazine, 1794-1898.

13	ROCHESTER	...	...	...	<i>Walker & Storer, 1794</i>
14	CHEPSTOW	...	...	...	<i>J. Walker, 1795</i>
15	NOTTINGHAM	...	...	...	<i>Storer, 1795</i>
16	BIRMINGHAM	...	...	...	<i>Storer, 1795</i>
17	MATLOCK	...	...	...	<i>T. Widnell, 1795</i>
18	BRIDGENORTH	...	...	...	<i>J. Walker, 1795</i>
19	PETERBOROUGH	...	...	...	<i>J. Walker, 1796</i>
20	CHESTER	...	...	...	<i>J. Walker, 1796</i>
21	FLINT, FROM PARKGATE	...	...	...	<i>J. Walker, 1797</i>
22	WESTMINSTER BRIDGE	...	...	...	<i>J. Walker, 1797</i>

23	WAKEFIELD ...	...	...	...	<i>J. Walker, 1798</i>
24	SHEFFIELD ...	...	...	...	<i>J. Walker, 1798</i>
25	HAMPTON COURT, HEREFORDSHIRE				<i>J. Walker, 1897</i>
26	ELY ..	...	...	...	<i>J. Walker, 1797</i>

**Mr. T. D. Whitaker's History of the Parish of
Whalley, 1800-1.**

27	SHERBURNE CHAPEL IN MITTON CHURCH				<i>James Basire, 1801</i>
28	STONYHURST	...	...	...	<i>James Basire, 1801</i>
29	ANCIENT CROSSES, &c.	...	...	...	<i>James Basire, 1800</i>
30	TOWNLEY VILLA, WHALLEY	...	...	...	<i>James Basire, 1800</i>
31	(a) LOCUS BENEDICTUS DE WHALLEY				<i>James Basire, 1800</i>
32	(b) LOCUS BENEDICTUS DE WHALLEY				<i>James Basire, 1800</i>
33	(c) LOCUS BENEDICTUS DE WHALLEY				<i>James Basire, 1800</i>

- 34 CLITHEROE, FROM EADS FORD BRIDGE ... *James Basire*
 35 BROWSHOLME *James Basire*

— — —
Britannia Depicta, 1805-10.

- 36 ETON, FROM THE SLOUGH ROAD
Wm. Byrne, F.S.A., 1803
 37 DONNINGTON CASTLE, TAKEN FROM
 A FIELD ADJOINING THE ROAD
 TO EAST ILSLEY FROM NEWBURY
W. & L. Byrne, 1805
 38 WICKHAM, FROM THE MARLOW ROAD
Wm. Byrne, F.S.A., 1803
 39 ABINGDON, FROM THE THAMES
 NAVIGATION *Wm. Byrne, F.S.A., 1805*
 40 NEWBURY, FROM SPEN HILL *Wm. Byrne, F.S.A., 1805*
 41 PORT OF CHESTER CASTLE... *Wm. Byrne, F.S.A., 1810*
 42 DISTANT VIEW OF CHESTER *Wm. Byrne, F.S.A., 1810*

Mawman's Tour, 1805.

- 43 INVERARY *J. Heath, 1805*
 44 LOCH LOMOND *J. Heath, 1805*
 45 PATTERDALE *J. Heath, 1805*
-

The Oxford Almanacs, 1801-11.

- 46 INSIDE VIEW OF THE EAST END OF
 MERTON COLLEGE CHAPEL ... *James Basire, 1802*
 47 A VIEW FROM THE INSIDE OF BRAZE-
 NOSE COLLEGE, QUADRANGLE *James Basire, 1805*
 48 INSIDE VIEW OF THE HALL OF
 CHRIST CHURCH *James Basire, 1807*
 49 VIEW OF OXFORD, FROM THE SOUTH
 SIDE OF HEDDINGTON HILL ... *James Basire, 1808*
 50 VIEW OF THE CATHEDRAL OF CHRIST
 CHURCH, AND PART OF CORPUS
 CHRISTI COLLEGE *James Basire, 1811*
 51 EXETER COLLEGE. ALL SAINTS'
 CHURCH FROM THE TURL ... *James Basire, 1860*

- 52 EXETER COLLEGE. ALL SAINTS'
CHURCH FROM THE TURL.
ARTIST'S PROOF DURING PRO-
GRESS OF THE PLATE ... *James Basire, 1806*
-

Catalogue of Mr. Fawkes' Gallery at Farnley Hall.

- 52a FRONTISPIECE ... *Henry Moses, 1819*
-

Southern Coast, 1814-26.

- 53 LYME REGIS, DORSETSHIRE ... *W. B. Cooke*
54 LULWORTH COVE, DORSETSHIRE ... *W. B. Cooke*
55 POOLE, DORSETSHIRE ... *G. Cooke*
56 ST. MICHAEL'S MOUNT, CORNWALL ... *W. B. Cooke*
57 ILFRACOMBE, NORTH DEVON ... *W. B. Cooke*
58 TINTAGEL CASTLE, CORNWALL ... *G. Cooke*
59 TORBAY, FROM BRIXTON ... *W. B. Cooke*
60 ENTRANCE OF FOWEY HARBOUR, CORNWALL
W. B. Cooke

61	MARTELLO TOWER AT BEXHILL	...	...	...	<i>W. B. Cooke</i>
62	LULWORTH CASTLE, DORSETSHIRE	...	...	...	<i>G. Cooke</i>
63	EAST AND WEST LOOE, CORNWALL	...	...	...	<i>W. B. Cooke</i>
64	WATCHET, SOMERSETSHIRE	...	...	...	<i>G. Cooke</i>
65	BRIGHTELMSTON (BRIGHTON), SUSSEX	...	...	...	<i>G. Cooke</i>
66	CLOVELLY BAY, DEVON	...	...	...	<i>William Miller</i>
67	RAMSGATE, KENT	...	...	...	<i>Robert Wallis</i>
68	ST. MAWES, CORNWALL	..	...	...	<i>J. C. Allen</i>
69	MARGATE, KENT	...	...	...	<i>G. Cooke</i>
70	DEAL, KENT	...	...	...	<i>W. Radclyffe</i>
71	WHITSTABLE, KENT...	...	...	...	<i>J. Horsburgh</i>
72	COMBE MARTIN, DEVON	...	...	...	<i>Wm. Miller</i>
73	MOUNT EDGECOMBE, DEVON	...	...	...	<i>E. Goodall</i>
74	DOVER, FROM SHAKESPEARE'S CLIFF	...	...	...	<i>G. Cooke</i>
75	TEIGNMOUTH, DEVON	...	...	...	<i>G. Cooke</i>
76	LANDS END, CORNWALL	...	...	...	<i>G. Cooke</i>
77	FALMOUTH HARBOUR, CORNWALL	...	...	...	<i>W. B. Cooke</i>
78	RYE, SUSSEX	...	...	...	<i>E. Goodall</i>

79	HYTHE, KENT	...	...	...	<i>G. Cooke</i>
80	FOLKESTONE, KENT	...	...	...	<i>Robert Wallis</i>
81	DARTMOUTH, DEVON	...	...	...	<i>W. B. Cooke</i>
82	PORTSMOUTH, HAMPSHIRE...	...	...	...	<i>Wm. Miller</i>
83	BOSCASTLE, CORNWALL	...	...	...	<i>E. Goodall</i>
84	MINEHEAD AND DUNSTER CASTLE, SOMERSETSHIRE	...	..	..	<i>W. B. Cooke</i>
85	BOW AND ARROW CASTLE, ISLE OF PORTLAND, DORSETSHIRE	...	...	...	<i>W. B. Cooke</i>
86	WEYMOUTH, DORSETSHIRE	...	...	...	<i>W. B. Cooke</i>
87	PENDENNIS CASTLE AND ENTRANCE OF FALMOUTH HARBOUR, CORNWALL	...	...	...	<i>G. Cooke</i>
88	BRIDPORT, DORSETSHIRE	...	..	...	<i>W. B. Cooke</i>
89	CORFE CASTLE, DORSETSHIRE	...	...	...	<i>G. Cooke</i>
90	THE MEW STONE, ENTRANCE OF PLYMOUTH SOUND, DEVON	...	...	...	<i>W. B. Cooke</i>

- 91 PLYMOUTH, WITH MOUNT BATTEN
FROM TURN CHAPEL, LOOKING
OVER CATWATER, DEVON ... *W. B. Cooke*
- 92 PLYMOUTH DOCKS, AS SEEN FROM
MOUNT EDGECOMBE, DEVON ... *W. B. Cooke*

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Turner's England and Wales, 1827-36.

- 93 GREAT YARMOUTH, NORFOLK *W. Miller, India Proof*
- 94 STONYHURST, LANCASHIRE... *J. B. Allen, India Proof*
- 95 CHAIN BRIDGE OVER THE RIVER
TEES ... *W. R. Smith, India Proof*
- 96 MALMSBURY ABBEY, WILTSHIRE ... *J. C. Varrall*
- 97 LANCASTER SANDS, LANCASHIRE ... *B. Brandard*
- 98 TYNEMOUTH, NORTHUMBERLAND ... *W. R. Smith*
- 99 ST. MAWES, CORNWALL ... *J. H. Kernot*
- 100 BEDFORD, BEDFORDSHIRE ... *J. T. Willmore*
- 101 GOSPORT. ENTRANCE TO PORTS-
MOUTH HARBOUR, HAMPSHIRE ... *E. Brandard*

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- | | | | | | |
|-----|--|-----|-----|-----|------------------------------------|
| 102 | SALTASH, CORNWALL | ... | ... | ... | <i>W. R. Smith</i> |
| 103 | BUCKFASTLEIGH ABBEY, DEVON | ... | ... | ... | <i>Robert Wallis</i> |
| 104 | LANCASTER, FROM THE AQUEDUCT BRIDGE | ... | ... | ... | <i>Robert Wallis</i> |
| 105 | ALDBOROUGH, SUFFOLK | ... | ... | ... | <i>E. Goodall</i> |
| 106 | VALLE CRUCIS ABBEY, DENBIGHSHIRE | ... | ... | ... | <i>J. C. Varrall</i> |
| 107 | BOLTON ABBEY, YORKS. | ... | ... | ... | <i>Robert Wallis</i> |
| 108 | LUDLOW CASTLE, SHROPSHIRE | ... | ... | ... | <i>Robert Wallis</i> |
| 109 | DEVONPORT AND DOCKYARD, DEVONSHIRE | ... | ... | ... | <i>J. Jeavons</i> |
| 110 | WALTON BRIDGE ON THAMES, SURREY | ... | ... | ... | <i>J. C. Varrall</i> |
| 111 | STRAITS OF DOVER | ... | ... | ... | <i>Wm. Miller</i> |
| 112 | FALL OF THE TEES, YORKSHIRE | ... | ... | ... | <i>E. Goodall</i> |
| 113 | COWES, ISLE OF WIGHT | ... | ... | ... | <i>R. Wallis, India Proof</i> |
| 114 | ENTRANCE OF FOWEY HARBOUR,
CORNWALL | ... | ... | ... | <i>W. R. Smith, India Proof</i> |
| 115 | LONGSHIPS LIGHTHOUSE | ... | ... | ... | <i>W. R. Smith India Proof</i> |
| 116 | SALISBURY, WILTSHIRE | ... | ... | ... | <i>W. Radclyffe</i> |
| 117 | TAMWORTH CASTLE, STAFFORDSHIRE | ... | ... | ... | <i>J. T. Willmore, India Proof</i> |

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|-----|---|------------------------------------|
| 118 | ULLESWATER, CUMBERLAND | <i>J. T. Willmore, India Proof</i> |
| 119 | DUDLEY, WORCESTERSHIRE | <i>R. Wallis, India Proof</i> |
| 120 | TREMATON CASTLE, CORNWALL | <i>R. Wallis</i> |
| 121 | ETON COLLEGE, BERKSHIRE | <i>W. Radclyffe</i> |
| 122 | PEMBROKE CASTLE, WALES | <i>T. Jeavons</i> |
| 123 | PRUDHOE CASTLE, NORTHUMBERLAND | <i>E. Goodall</i> |
| 124 | LAUNCESTON, CORNWALL | <i>J. C. Varrall</i> |
| 125 | EXETER | <i>T. Jeavons</i> |
| 126 | KNARESBRO', YORKSHIRE | <i>T. Jeavons</i> |
| 127 | DARTMOUTH COVE | <i>W. R. Smith</i> |
| 128 | CARISBROOK CASTLE, ISLE OF WIGHT | <i>C. Westwood</i> |
| 129 | STAMFORD, LINCOLNSHIRE... .. | <i>W. Miller</i> |
| 130 | RIVAU LX ABBEY, YORKS. | <i>E. Goodall</i> |
| 131 | COLCHESTER, ESSEX | <i>Robert Wallis</i> |
| 132 | FOLKESTONE HARBOUR AND COAST
TO DOVER, KENT | <i>J. Horsburgh</i> |
| 133 | ALNWICK CASTLE, NORTHUMBERLAND | <i>J. T. Willmore</i> |
| 134 | WINDSOR CASTLE, BERKSHIRE | <i>W. Miller</i> |

- | | | | | | |
|-----|--|-----|-------------------------------------|-----|---------------------|
| 135 | RICHMOND, YORKS... | ... | ... | ... | <i>W. R. Smith</i> |
| | The lower left portion of this work is engraved in
"Modern Painters," and called "By the Brook Side." | | | | |
| 136 | OKEHAMPTON, DEVON | ... | ... | ... | <i>J. Willmore</i> |
| 137 | KILGARREN CASTLE, PEMBROKE,
SOUTH WALES | ... | ... | ... | <i>J. Willmore</i> |
| 138 | ORFORD, SUFFOLK | ... | ... | ... | <i>R. Brandard</i> |
| 139 | LOUTH, LINCOLNSHIRE | ... | ... | ... | <i>W. Radclyffe</i> |
| 140 | WINCHELSEA | ... | ... | ... | <i>J. Henshall</i> |
| 141 | WINCHELSEA | ... | <i>Artist's India Proof Etching</i> | | |
| 142 | DUNSTANBOROUGH CASTLE, NORTH-
UMBERLAND | ... | ... | ... | <i>R. Brandard</i> |
| 143 | STONEHENGE | ... | ... | ... | <i>R. Wallis</i> |
| 144 | STONEHENGE | ... | <i>Artist's India Proof Etching</i> | | |
| 145 | HAMPTON COURT PALACE | ... | ... | ... | <i>C. Westwood</i> |
| 146 | CRICCIETH CASTLE, NORTH WALES | ... | <i>S. Fisher</i> | | |
| 147 | WHITEHAVEN | ... | ... | ... | <i>W. R. Smith</i> |
| 148 | WINDERMERE, WESTMORELAND | ... | <i>J. T. Willmore</i> | | |
| 149 | BOSTON, LINCOLNSHIRE | ... | ... | ... | <i>T. Jeavons</i> |

150	DURHAM CATHEDRAL	...	...	...	<i>W. Miller</i>
151	MARGATE	...	...	...	<i>R. Wallis</i>
152	CAERNARVON CASTLE, WALES	...	...	<i>W. Radclyffe</i>	
153	LLANGOLLEN, NORTH WALES	...		<i>J. T. Willmore</i>	
154	WORCESTER	...	...	<i>T. Jeavons</i>	
155	POWIS CASTLE, MONTGOMERY	..		<i>J. T. Willmore</i>	
156	LEICESTER ABBEY, LEICESTERSHIRE	...		<i>W. R. Smith</i>	
157	ASHBY DE LA ZOUCH, LEICESTERSHIRE	...		<i>W. Radclyffe</i>	
158	BRINKBURN PRIORY	...	...	<i>J. C. Varrall</i>	
159	KIDWELLY CASTLE	...	...	<i>J. T. Jeavons</i>	
160	HARLECH CASTLE	...	...	<i>W. R. Smith</i>	
161	BEAUMAUROS, ISLE OF ANGLESEA,				
	NORTH WALES	...	...	<i>W. R. Smith</i>	
162	LYME REGIS, DORSETSHIRE	...	...	<i>T. Jeavons</i>	
163	CHATHAM, KENT	...	...	<i>W. Miller</i>	
164	MOUNT ST. MICHAEL, CORNWALL	...		<i>S. Fisher</i>	
165	RICHMOND TERRACE, SURREY	...		<i>J. T. Willmore</i>	

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| 166 | ROCHESTER, STROUD, AND CHATHAM,
MEDWAY, KENT | | ... <i>J. C. Varrall</i> |
| 167 | RICHMOND HILL AND BRIDGE, SURREY | ... | ... <i>W. R. Smith</i> |
| 168 | MALVERN ABBEY AND GATE, WOR-
CESTERSHIRE | | ... <i>J. Horsburgh</i> |
| 169 | PLYMOUTH, DEVONSHIRE | .. ... | ... <i>W. J. Cooke</i> |
| 170 | ST. CATHERINE'S HILL, NEAR GUILD-
FORD, SURREY | | ... <i>J. H. Kernot</i> |
| 171 | KENILWORTH CASTLE, WARWICKSHIRE | ... | ... <i>T. Jeavons</i> |
| 172 | ELY CATHEDRAL, CAMBRIDGESHIRE | ... | ... <i>T. Higham</i> |
| 173 | CASTLE UPNOR, ON THE RIVER
MEDWAY, KENT | | ... <i>J. B. Allen</i> |
| 174 | HOLY ISLAND, NORTHUMBERLAND | ... | ... <i>W. Tombleson</i> |
| 175 | RICHMOND TERRACE, SURREY | ... | ... <i>J. T. Willmore</i> |
| 176 | LLANTHONY ABBEY, MONMOUTHSHIRE | ... | ... <i>J. T. Willmore</i> |
| 177 | LLANBERIS LAKE, WALES | ... .. | ... <i>J. T. Willmore</i> |
| 178 | ARUNDEL CASTLE AND TOWN, SUSSEX | ... | ... <i>T. Jeavons</i> |
| 179 | CAREW CASTLE, PEMBROKE | | ... <i>W. Miller</i> |
| 180 | CHRIST CHURCH COLLEGE, OXFORD | .. | ... <i>J. Redway</i> |

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| 181 | NOTTINGHAM, NOTTINGHAMSHIRE | ... | ... | ... | <i>W. J. Cooke</i> |
| 182 | COVENTRY, WARWICKSHIRE | ... | ... | ... | <i>S. Fisher</i> |
| 183 | LANGHARNE CASTLE | ... | ... | ... | <i>J. Horsburgh</i> |
| 184 | BLENHEIM, OXFORDSHIRE | ... | ... | ... | <i>W. Radclyffe</i> |
| 185 | KESWICK LAKE, CUMBERLAND | ... | ... | ... | <i>W. Radclyffe</i> |
| 186 | LOWESTOFT, SUFFOLK | ... | ... | ... | <i>W. R. Smith</i> |
| 187 | FLINT CASTLE, NORTH WALES | | | | <i>J. H. Kernot, Artist's India Proof</i> |
| 188 | PENMAENMAWR, CAERNARVONSHIRE | | | | <i>J. T. Willmore, Artist's India Proof</i> |
| 189 | WARWICK CASTLE, WARWICKSHIRE | | | | <i>R. Wallis, Artist's India Proof</i> |

Hakewill's Picturesque Tours of Italy, from

Hakewill's Sketches made in 1816-17.

Published by J. Murray, 1820.

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|-----|-----------|-----|-----|-----|-----|-------------------|
| 190 | LA RICCIA | ... | ... | ... | ... | <i>John Pye</i> |
| 191 | ROME | ... | ... | ... | ... | <i>J. Le Keux</i> |

- 192 FLORENCE, FROM THE CHIESA AL
MONTE *George Cooke*
- 193 TOMB OF CECILIA METELLA *John Byrne*
- 194 FLORENCE, FROM THE PONTE ALLA CARRAIA
- 195 NAPLES, FROM THE MOLE *George Cooke*
- 196 LAKE OF NEMI *Middiman & Pye*
- 197 ISOLA-BELLA, ON THE LAGO MAGGIORE
James Fittler, A.R.A.
- 198 ROME, VIEW FROM MONTE TESTACCIO *J. Byrne*
- 199 CASCADE OF TERNI... .. *J. Landseer, F.S.A.*
- 200 BRIDGE AT NARNI *S. Middiman*
- 201 ROME, FROM MONTE MARIO *J. Byrne*
- 202 THE ROMAN FORUM, FROM THE
TOWER OF THE CAPITOL *G. Cooke*
- 203 ROME, BRIDGE AND CASTLE OF ST.
ANGELO ON THE TIBER *G. Hollis*
- 204 THE FORUM ROMANUM *G. Hollis*
- The Figures by Mitau*

205	THE RIALTO, VENICE	...	A.	...	<i>John Pye</i>
206	TURIN, FROM THE PORTICO OF THE SUPERGA CHURCH	...	...	...	<i>James Milan</i>
207	FLORENCE, FROM FIESOLE	...	...	...	<i>W. R. Smith</i>

Whitaker's History of Richmondshire.

Published by Longman, 1823.

Mr. Ruskin's testimony to Turner's Yorkshire work is most striking.

"The scenery whose influence I can trace most definitely throughout his works, varied as they are, is that of Yorkshire. Of all his Drawings, I think those of the Yorkshire Series have the most heart in them, the most affectionate, simple, unwearied, serious finishing of truth."

"There is in them little seeking after effect, but a strong love of place; little exhibition of the Artist's own powers, or peculiarities, but intense appreciation of the smallest minutiae."

"It is, I believe, to those broad wooded steepes and swells of the Yorkshire Downs that we in part owe the singular massiveness that prevails in Turner's mountain drawing, and gives it one of its chief elements of grandeur."

"I am in the habit of looking to the Yorkshire Drawings as indicating one of the culminating points in Turner's career."

208	RICHMOND	...	...	<i>W. R. Smith, India Proof, 1819</i>
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| 209 | RICHMOND CASTLE AND TOWN | ... | <i>J. Archer, 1820</i> |
| 210 | ST. AGATHA'S ABBEY | | <i>J. Le Keux, 1822</i> |
| 211 | ASKE HALL ... | ... .. | <i>J. Scott, India Proof, 1821</i> |
| 212 | HIGH FORCE | .. ... | <i>J. Landseer, 1821</i> |
| 213 | EGGLESTON ABBEY | ... .. | <i>T. Higham, 1822</i> |
| 214 | JUNCTION OF THE GRETA AND TEES | | <i>John Pye, 1819</i> |
| 215 | BRIGNAL CHURCH | ... .. | <i>S. Rawle, India Proof, 1821</i> |
| 216 | WYCLIFFE | ... .. | <i>John Pye, India Proof, 1823</i> |
| 217 | MARRICK ABBEY, SWALEDALE | | <i>J. C. Varrall, India Proof, 1822</i> |
| 218 | AYSGARTH FORCE | ... .. | <i>J. Scott, India Proof, 1820</i> |
| 219 | SIMMER LAKE | ... .. | <i>H. Le Keux, 1822</i> |





— EAST ROOM. —

Richmondshire Series (continued.)

- 220 MOSS DALE FALL ... *G. Middiman, India Proof, 1822*
- 221 HARDRAW FORCE *John Pye, 1818*
- 222 CROOK OF LUNE *J. Archer*
- 223 INGLEBOROUGH .. *C. Heath, India Proof, 1822*
- 224 HORNBV CASTLE *W. Radclyffe, 1822*
- 225 KIRKBY LONSDALE CHURCHYARD
C. Heath, India Proof, 1821
- 226 HEYSHAM AND CUMBERLAND MOUNTAINS
W. R. Smith, 1822
- 227 WEATHERCOTE CAVE *G. Middiman, India Proof, 1821*
- 228 SOUTH EAST VIEW OF EGGLESTON ABBEY *E. C. Turner*

The Rivers of England, 1824.

(MEZZOTINTS.)

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| 229 | TOTNES, ON THE DART | ... | <i>E. C. Turner, India Proof</i> |
| 230 | DARTMOUTH | ... | <i>S. W. Reynolds, India Proof</i> |
| 231 | DARTMOUTH CASTLE | ... .. | <i>T. Lupton</i> |
| 232 | STANGATE CREEK, ON THE MEDWAY | ... | <i>T. Lupton</i> |
| 233 | ROCHESTER, ON THE MEDWAY | ... .. | <i>T. Lupton</i> |
| 234 | WARKWORTH CASTLE, ON THE COQUET | ... | <i>T. Lupton</i> |
| 235 | KIRKSTALL ABBEY, ON THE AIRE | ... | <i>Bromley, India Proof</i> |
| 236 | KIRKSTALL LOCK, ON THE CANAL | | <i>W. Say, India Proof</i> |
| 237 | NORHAM CASTLE, ON THE TWEED... | ... | <i>C. Turner</i> |
| 238 | NEWCASTLE, ON THE TYNE | ... .. | <i>T. Lupton</i> |
| 239 | SHIELDS, ON THE TYNE | ... | <i>C. Turner, India Proof</i> |
| 239a | " " | | <i>C. Turner, Open Lettered Proof</i> |
| 240 | BROUGHAM CASTLE, ON THE EAMONT | | <i>W. Say, India Proof</i> |
| 241 | ARUNDEL CASTLE, ON THE ARUN | | <i>G. H. Philips</i> |

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| 242 | MORE PARK, ON THE COLNE | ... | ... | <i>C. Turner</i> |
| 243 | MOUTH OF THE HUMBER | ... | ... | <i>G. H. Philips</i> |
| 244 | OKEHAMPTON, ON THE OKEMENT | ... | ... | <i>C. Turner</i> |

The Ports of England, 1826.

(MEZZOTINTS.)

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| 245 | WHITBY | ... | ... | ... | ... | <i>T. Lupton</i> |
| 246 | SCARBOROUGH | ... | ... | ... | ... | <i>T. Lupton</i> |
| 247 | SHEERNESS | ... | ... | ... | ... | <i>T. Lupton</i> |
| 248 | DOVER | ... | ... | ... | ... | <i>T. Lupton</i> |
| 249 | RAMSGATE | ... | ... | ... | ... | <i>T. Lupton</i> |
| 250 | PORTSMOUTH | ... | ... | ... | ... | <i>T. Lupton</i> |
| 251 | TITLE PAGE VIGNETTE | | | | | |

Sir Walter Scott's Provincial Antiquities, 1826.

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| 252 | ROSLIN CASTLE | ... | ... | ... | <i>W. R. Smith, 1822</i> |
| 253 | HIGH STREET, EDINBRO' | ... | ... | ... | <i>H. Le Keux, 1819</i> |

254	HERIOT'S HOSPITAL	...	...	...	<i>H. Le Keux</i>
					<i>Figures Etched by G. Cooke</i>
255	BASS ROCK ...	...	...	...	<i>W. Miller</i>
256	DUNBAR	...	...	...	<i>J. C. Allen, 1824</i>
257	TANTALLON CASTLE	...	...	...	<i>E. Goodall, 1822</i>
258	CRICHTON CASTLE ...	...	...	...	<i>George Cooke, 1819</i>
259	LINLITHGOW PALACE	...	...	...	<i>R. Wallis, 1822</i>
260	BORTHWICK CASTLE	...	...	...	<i>H. Le Keux, 1819</i>
261	EDINBURGH, FROM THE CALTON HILL	...	...	...	<i>George Cooke</i>
262	TITLE PAGE VIGNETTE TO VOL. I.				<i>George Cooke, 1826</i>
263	TITLE PAGE VIGNETTE TO VOL. II.				<i>R. Wallis, 1826</i>

Keepsake, 1828-37.

264	FLORENCE ...	...	...	...	<i>E. Goodall, 1828</i>
265	LAKE ALBANO	...	..	..	<i>R. Wallis, 1829</i>
266	LAGO MAGGIORE	...	...	..	<i>W. R. Smith, 1829</i>
267	VIRGINIA WATER	...	...	..	<i>R. Wallis</i>

- 268 VIRGINIA WATER *R. Wallis*
- 269 FONTHILL, BURN, AND TREES,
TOWER IN DISTANCE. (From
"The Anniversary" for 1829... *T. Crostick, 1828*
- 270 NANTES *J. T. Willmore*
- 271 SAUMUR *Robert Wallis*
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**From Friendship's Offering and Literary
Souvenir.**

- 272 EHRENBREITSTEIN *John Pye*
- 273 BOLTON ABBEY, WHARFEDALE *E. Finden*
- 274 BUCKFASTLEIGH ABBEY, DEVONSHIRE *R. Wallis*
- 275 VESUVIUS *T. Jeavons*
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From Keepsake.

- 276 HAVRE *Wallis, 1834*

Miscellaneous.

- 277 COLONEL MANNERING HAZELWOOD
AND THE SMUGGLERS (*Scott*)... .. *W. Finden*
- 278 EDINBURGH, MARCH OF THE HIGHLANDERS *T. Higham*
- 279 LA CHAISE DE GARGANTUA, NEAR DUCLAIR *R. Brandard*
- 280 MALTA *E. Finden*
- 281 BETWEEN CLAIRMONT AND MAUVES *W. Miller*
- 282 JUMIEGES *C. Armstrong*
- 283 ORLEANS *Thomas Higham*
- 284 PALACE AT BLOIS *R. Wallis*
- 285 PALACE LA BELLE GABRIELLE (from
Heath's Gallery of Engravings) *W. Miller*
- 286 FLORENCE (Heath's Gallery of Engravings) *Goodall, Proof*
- 287 RICHMOND HILL (from "Friend-
ship's Offering") *E. Goodall*
- 288 TOWER OF LONDON *W. Miller*

289	THE FORUM ROMANUM	...	...	...	<i>J. Henshall</i>
290	THE ACROPOLIS, ATHENS	...	...	...	<i>J. Cousen</i>
291	BALLY-BURGH NESS	...	...	...	<i>E. Finden</i>

Italy, A Poem, by Samuel Rogers, 1829-30.

92	LAKE OF GENEVA	...	...	...	...	<i>E. Goodall</i>
93	TELL'S CHAPEL	...	...	...	...	<i>R. Wallis</i>
94	ST. MAURICE	...	...	...	...	<i>R. Wallis</i>
95	THE GREAT ST. BERNARD	...	...	...	...	<i>W. R. Smith</i>
96	MOUNT ST. BERNARD	...	...	...	} ... <i>W. R. Smith</i>	
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97	THE BATTLE OF MARENGO	...	...	...	...	<i>E. Goodall</i>
98	AOSTA	...	...	...	...	<i>Le Keux</i>
99	MARTIGNY	...	...	...	...	<i>Cooke</i>
00	THE ALPS	...	...	...	...	<i>W. R. Smith</i>

301	COMO	...	...	...	...	...	<i>E. Goodall</i>
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303	FLORENCE	...	...	...	...	...	<i>E. Goodall</i>
304	THE VILLA OF GALILEO	..	...	...	...	...	<i>E. Goodall</i>
305	THE VILLA MADAMA, MOONLIGHT	...	...	...	...	...	<i>H. Le Keux</i>
306	THE FORUM, ROME	...	...	...	...	...	<i>E. Goodall</i>
307	THE CAMPAGNA OF ROME	...	...	...	...	...	<i>E. Goodall</i>
308	THE CASTLE OF ST. ANGELO	...	...	...	...	...	<i>R. Wallis</i>
309	TIVOLI	...	...	...	...	...	<i>J. Pye</i>
310	PERUGIA	...	...	...	...	...	<i>E. Goodall</i>
311	SCENE WITH BANDITTI	..	...	...	...	...	<i>R. Wallis</i>
312	NAPLES	...	...	...	...	...	<i>E. Goodall</i>
313	THE TEMPLE OF PÆSTUM	...	...	...	...	...	<i>J. Pye</i>
314	AMALFI	...	...	...	...	...	<i>R. Wallis</i>
314a	THE FELUCCA	...	...	...	...	...	<i>E. Goodall</i>
314b	FAREWELL	...	...	...	...	...	<i>R. Wallis</i>

**Landscape Illustrations to Life and Works of
Lord Byron.**

Published by Murray & Till, 1833.

315	MALTA	...	...	...	...	...	<i>E. Finden</i>
316	THE TOMB OF CECILIA METELLA	...					<i>E. Finden</i>
317	THE TEMPLE OF MINERVA, CAPE COLONNA						<i>E. Finden</i>
318	THE ACROPOLIS, ATHENS	...	...	...			<i>J. Cousen</i>
319	RHODES	...	...	...	...	...	<i>W. Finden</i>
320	NEGROPONT	...	...	...	...	...	<i>E. Finden</i>
321	CEPHALONIA	...	...	...	...	...	<i>E. Finden</i>
322	GIBRALTAR	...	...	...	...	...	<i>E. Finden</i>
323	THE DRACHENFELS	...	...	...	...	...	<i>W. Finden</i>

Illustrations to Works of Lord Byron.

Life by Moore, 17 Vols.

Published by Murray, 1834.

324	PARNASSUS AND CASTALIAN SPRING	...					<i>E. Finden</i>
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325	THE SCHOOL OF HOMER, SCIO	...	...	<i>E. Finden</i>
326	PLAINS OF TROY	...	...	<i>E. Finden</i>
327	SCIO	...	...	<i>E. Finden</i>
328	THE GATE OF THESEUS	..	...	<i>E. Finden</i>
329	CORINTH, FROM THE ACROPOLIS	..	...	<i>E. Finden</i>
330	THE BRIDGE OF SIGHTS, VENICE	...	...	<i>E. Finden</i>
331	ST. SOPHIA, CONSTANTINOPLE	...	...	<i>E. Finden</i>
332	CASTLE OF ST. ANGELO, ROME	...	...	<i>E. Finden</i>
333	THE WALLS OF ROME, TOMB OF CAIUS SESTUS			<i>E. Finden</i>
334	GENOA	...	...	<i>E. Finden</i>
335	STA. MARIA DELLA SPINA, PISA	...	...	<i>E. Finden</i>
336	THE CASTELLATED RHINE	...	...	<i>E. Finden</i>
337	BACHARACH, ON THE RHINE	...	...	<i>E. Finden</i>
338	COLOGNE	...	...	<i>E. Finden</i>
339	THE BERNESE ALPS	...	...	<i>E. Finden</i>
340	THE FIELD OF WATERLOO, FROM HOUGOMONT			<i>E. Finden</i>

Illustrations of Finden's Bible, 1835.

341	MOUNT MORIAH	...	...	<i>E. Finden</i>
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342	RED SEA AND SUEZ	...	...	...	<i>E. Finden</i>
343	VALLEY OF SINAI	...	...	...	<i>J. B. Allen</i>
344	WILDERNESS OF SINAI	...	...	...	<i>E. Finden</i>
345	JERICHO	...	...	...	<i>W. Finden</i>
346	THE DEAD SEA	...	...	...	<i>E. Finden</i>
347	ENGEDI AND THE CONVENT OF ST. SABA	...	...	...	<i>J. B. Allen</i>
348	RAMAH AND RACHEL'S TOMB	...	...	...	<i>W. Finden</i>
349	SOLOMON'S POOLS	...	...	...	<i>J. Stephenson</i>
350	JERUSALEM, FROM THE MOUNT OF OLIVES	...	...	...	<i>J. B. Allen</i>
351	JERUSALEM, N.W. VIEW	...	...	...	<i>W. Finden</i>
352	JERUSALEM, POOL OF BETHESDA	...	...	...	<i>E. Finden</i>
353	JERUSALEM, FROM THE LATIN CONVENT	...	...	...	<i>W. Finden</i>
354	THE VALLEY OF THE BROOK KEDRON	...	...	...	<i>E. Finden</i>
355	BETHLEHEM	...	...	...	<i>E. Finden</i>
356	NAZARETH	...	...	...	<i>E. Finden</i>
357	JOPPA	...	...	...	<i>E. Finden</i>
358	SIDON	...	...	...	<i>W. Finden</i>

359	ASSOS	...	...	...	...	...	<i>W. Finden</i>
360	RHODES	...	...	...	...	...	<i>S. Fisher</i>
361	CORINTH, CENCHREÆ	...	...	...	...	...	<i>E. Finden</i>
362	CONVENT OF ST. ANTONIO, MOUNT LEBANON	...	...	...	...	...	<i>W. Finden</i>
363	RANGE OF LEBANON, FROM TRIPOLI	...	...	...	...	...	<i>E. Finden</i>
364	BABYLON	...	...	...	...	...	<i>J. Cousen</i>
365	NINEVEH	...	...	...	...	...	<i>W. Radclyffe</i>
366	EGYPT, NEAR THE PYRAMIDS OF GIEZEH	...	...	...	...	...	<i>E. Finden</i>

Illustrations from "Leodis and Elmete."

Published by Robinson, Son, and Holdsworth, Leeds.

367 PORCH AT FARNLEY... *Etched by J. M. W. Turner, R.A.*

368 GATEWAY TO FLOWER GARDEN AT FARNLEY

Etched by J. M. W. Turner, R.A.

369 BAY WINDOW IN FLOWER GARDEN AT FARNLEY

Etched by J. M. W. Turner, R.A.

Rivers of France, the Annual Tour, 1833-4-5.

370	CHATEAU GAILLARD	...	...	...	<i>J. Cousen</i>
371	ORLEANS	...	...	...	<i>T. Higham</i>
372	BLOIS	...	...	...	<i>R. Brandard</i>
373	PALAIS DE BLOIS	...	...	...	<i>R. Wallis</i>
374	BEAUGENCY	...	...	...	<i>R. Brandard</i>
375	AMBOISE	...	...	...	<i>W. R. Smith</i>
376	CHATEAU D'AMBOISE	...	...	...	<i>J. B. Allen</i>
377	ST. JULIEN, TOURS	...	...	...	<i>W. Radclyffe</i>
378	TOURS	...	...	...	<i>R. Wallis</i>
379	CANAL OF LOIRE AND CHER	...	...	...	<i>T. Jeavons</i>
380	TANKERVILLE	...	...	...	<i>J. T. Willmore</i>
381	SAUMUR	...	...	...	<i>J. T. Willmore</i>
382	RIETZ, NEAR SAUMUR	...	...	...	<i>R. Brandard</i>
383	MONTJEAN	...	...	...	<i>J. T. Willmore</i>
384	ST. FLORENT	...	...	...	<i>R. Brandard</i>
385	BETWEEN CLAIRMONT AND MAUVES	...	...	...	<i>W. Miller</i>

386	CHATEAU HAMELIN	...	...	...	<i>R. Brandard</i>
387	CLAIRMONT ...	...	...	...	<i>J. T. Willmore</i>
388	SCENE ON THE LOIRE	...	...	...	<i>R. Wallis</i>
389	CÔTEAUX DE MAUVES	...	...	...	<i>R. Wallis</i>
390	CHATEAU DE NANTES	...	...	...	<i>W. Miller</i>
391	NANTES	...	...	...	<i>W. Radclyffe</i>
392	HAVRE	...	...	...	<i>J. B. Allen</i>
393	TOWER OF FRANCIS I., HAVRE	...	...	...	<i>R. Wallis</i>
394	GRAVILLE	...	...	...	<i>R. Brandard</i>
395	HARFLEURE	...	...	...	<i>J. Cousen</i>
396	CHATEAU DE TANKARVILLE, WITH TOWN OF QUILLEBOEUF	...	...	...	<i>R. Brandard</i>
397	LILLEBONNE CHATEAU	...	...	...	<i>J. T. Willmore</i>
398	LILLEBONNE TOWER	...	...	...	<i>J. T. Willmore</i>
399	CAUDEBEC	...	...	...	<i>J. B. Allen</i>
400	JUMIEGES	...	...	...	<i>J. C. Armytage</i>
401	LA CHAISE DE GARGANTUA, NEAR DUCLAIR	...	...	...	<i>R. Brandard</i>
402	ROUEN	...	...	...	<i>W. Miller</i>

403	ROUEN, LOOKING UP THE RIVER	...	...	...	<i>R. Brandard</i>
404	ROUEN CATHEDRAL	...	...	...	<i>T. Higham</i>
405	ROUEN, LOOKING DOWN THE RIVER	...	...	...	<i>W. Miller</i>
406	QUILLEBOEUF	...	...	...	<i>R. Brandard</i>
407	BETWEEN QUILLEBOEUF AND VILLEQUIES	...	...	...	<i>R. Brandard</i>
408	CHATEAU DE LA MAILLERIE	...	...	...	<i>R. Brandard</i>
409	HONFLEUR	...	...	...	<i>J. Cousen</i>
410	THE LIGHT TOWERS OF HEVE (VIGNETTE)	...	...	...	<i>J. Cousen</i>
411	CHATEAU GAILLARD, FROM THE EAST	...	...	...	<i>W. R. Smith</i>
412	PONT DE L'ARCHE	...	...	...	<i>J. T. Willmore</i>
413	VERNON	...	...	...	<i>J. T. Willmore</i>
414	VIEW ON THE SEINE, BETWEEN NANTES AND VERNON...	...	...	...	<i>R. Brandard</i>
415	NANTES	...	...	...	<i>W. Miller</i>
416	BRIDGE OF MEULAN	...	...	...	<i>J. Cousen</i>
417	FROM TERRACE OF ST. GERMAIN	...	...	...	<i>J. B. Allen</i>
418	ST. DENIS	...	...	...	<i>S. Fisher</i>
419	BRIDGE OF ST. CLOUD AND SEVRES	...	...	...	<i>W. Radclyffe</i>

420	THE LANTERNE AT ST. CLOUD	...	<i>J. T. Willmore</i>
421	BRIDGE OF ST. CLOUD, FROM SEVRES	...	<i>S. Fisher</i>
422	PARIS, FROM THE BARRIERE DE PASSY	<i>J. T. Willmore</i>	
423	PONT NEUF	<i>W. Miller</i>	
424	MARCHE AUX FLEURS	... ..	<i>W. Radclyffe</i>
425	HOTEL DE VILLE	... ..	<i>T. Jeavons</i>
426	BOULEVARDS	... ..	<i>T. Higham</i>
427	CONFLUENCE OF THE SEINE AND MARNE	<i>J. C. Armitage</i>	
428	MELUN	... ..	<i>W. Miller</i>
429	TROYES	... ..	<i>J. C. Armitage</i>

Rogers' Poems.

Published by T. Cadell, 1834.

430	VIGNETTE TO THE PLEASURES OF MEMORY	<i>W. Miller</i>
431	TWILIGHT	 <i>E. Goodall</i>
432	THE GIPSY'S FAGGOT	 <i>E. Goodall</i>
433	THE NATIVE VILLAGE	 <i>E. Goodall</i>

434	GREENWICH ...	...	...	...	...	<i>E. Goodall</i>
435	DERWENTWATER ...	...	...	...	...	<i>E. Goodall</i>
436	ST. HERBERT'S CHAPEL ...	...	...	...	...	<i>E. Goodall</i>
437	LLEWELLYN'S HALL ...	...	...	...	...	<i>H. Le Keux</i>
438	TORNARO'S BROW ...	...	...	...	...	<i>R. Wallis</i>
439	AWAKE! NEWCASTLE ...	...	...	...	...	<i>E. Goodall</i>
440	THE TOWER, WATERGATE ...	...	...	...	...	<i>E. Goodall</i>
441	ST. ANNE'S HILL ...	...	...	...	...	<i>E. Goodall</i>





— SOUTH ROOM. —

Rogers' Poems (continued.)

442	CARAVAN OVERWHELMED BY A SANDSTORM				<i>E. Goodall</i>
443	THE RIALTO, VENICE	...	...	...	<i>E. Goodall</i>
444	VALOMBRE FALLS	...	...	...	<i>W. Miller</i>
445	JACQUELINE'S COTTAGE, GARONNELLE	...			<i>E. Goodall</i>
446	ST. JULIENNE'S WELL	...	...	...	<i>E. Goodall</i>
447	CAPTIVITY—THE MOATED CASTLE			...	<i>E. Goodall</i>
448	THE OLD OAK	...	...	...	<i>E. Goodall</i>
449	THE DOCKYARD	...	...	...	<i>E. Goodall</i>
450	THE BOY OF EGREMOND AT THE STRID	...			<i>E. Goodall</i>
451	BOLTON ABBEY, WHARFEDALE	...	...		<i>R Wallis</i>
452	THE ALPS AT DAYBREAK	...	...	...	<i>E. Goodall</i>
453	LOCH LOMOND	...	...	...	<i>W. Miller</i>

454	TRELLIS ARBOUR, ST. ANNE'S HILL	...	...	<i>E. Goodall</i>
455	THE CONVENT OF LA RABIDA	...	...	<i>E. Goodall</i>
456	EMBARKATION OF COLUMBUS	...	...	<i>E. Goodall</i>
457	SPECTRAL PROCESSION	...	...	<i>E. Goodall</i>
458	LAND DISCOVERED	...	...	<i>E. Goodall</i>
459	LANDING IN AMERICA	...	...	<i>E. Goodall</i>
460	THE VISION...	...	...	<i>E. Goodall</i>
461	CORTEZ IN LA RABIDA CONVENT CHAPEL	...	...	<i>E. Goodall</i>
462	"DATUR HORA QUIETI"	...	...	<i>E. Goodall</i>

**Illustrations to the Poetical Works of Sir Walter
Scott.**

Published by Cadell, Edinburgh, 1834.

463	CARLISLE	...	...	...	<i>E. Goodall</i>
464	SMAILHOLME TOWER	...	...	...	<i>E. Goodall</i>
465	JEDBURGH ABBEY	...	...	...	<i>R. Brandard</i>
466	JOHNNY ARMSTRONG'S TOWER	...	...	...	<i>E. Goodall</i>
467	KELSO	...	...	...	<i>R. Wallis</i>

468	LOCHMABEN CASTLE	...	...	...	<i>J. T. Willmore</i>
469	CAERLAVEROCK CASTLE	...	...	...	<i>E. Goodall</i>
470	HERMITAGE CASTLE	...	...	...	<i>R. Wallis</i>
471	DRYBURGH ABBEY	...	...	...	<i>W. Miller</i>
472	BEMERSIDE TOWER	...	...	...	<i>J. Horsburgh</i>
473	MELROSE	...	...	...	<i>W. Miller</i>
474	NEWARK CASTLE	...	...	...	<i>W. J. Cook</i>
475	EDINBURGH	...	...	...	<i>W. Miller</i>
476	ASHESTIEL	...	...	...	<i>J. Horsburgh</i>
477	LOCH KATRINE	...	...	...	<i>W. Miller</i>
478	LOCH ACHRAY	...	...	...	<i>W. Miller</i>
479	JUNCTION OF GRETA AND TEES	...	...	...	<i>J. Pye</i>
480	BOWES TOWER	...	...	...	<i>E. Webb</i>
481	LOCH CORRISKIN	...	...	...	<i>H. Le Keux</i>
482	STAFFA	...	...	...	<i>E. Goodall</i>
483	SKIDDAW	...	...	...	<i>W. Miller</i>
484	MAYBURGH	...	...	...	<i>J. Horsburgh</i>

485	BERWICK-ON-TWEED	...	...	...	<i>W. Miller</i>
486	ABBOTSFORD	...	...	...	<i>H. Le Keux</i>

Illustrations to Sir Walter Scott's Prose Works.

Published 1834-6.

487	LIFE OF DRYDEN—DRYDEN'S MONU- MENT IN WESTMINSTER ABBEY (VIGNETTE)	...	...	...	<i>J. Horsburgh</i>
488	BIOGRAPHIES—DUMBARTON CASTLE (VIGNETTE)	...	...	...	<i>W. Miller</i>
489	PAUL'S LETTERS TO HIS KINSFOLK— HOUGOUMONT (VIGNETTE)	...	...	...	<i>W. Miller</i>
490	CHIVALRY, ROMANCE, AND THE DRAMA, BRUSSELS	...	...	...	<i>W. Miller</i>
491	SHAKESPEARE'S MONUMENT IN STRATFORD CHURCH (VIGNETTE)	...	...	...	<i>J. Horsburgh</i>
492	JERUSALEM	...	...	...	<i>W. Miller</i>

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- 493 PROVINCIAL ANTIQUITIES—NEW
 ABBEY, NEAR DUMFRIES (VIG-
 NETTE) *W. Miller*
 494 NORHAM CASTLE *W. Miller*
-

Illustrations to the Life of Napoleon Buonaparte.

- 495 HOTEL DE VILLE, PARIS *J. Horsburgh*
 (VIGNETTE) *Wrongly lettered W. Miller*
 496 NAPOLEON'S "LOGEMENT" QUAI
 CONTI (VIGNETTE) *J. Horsburgh*
Wrongly lettered W. Miller
 497 BRIENNE *W. Miller*
 498 VENICE (VIGNETTE) *W. Miller*
 499 PLACENZA *W. Miller*
 500 VINCENNES (VIGNETTE) *W. Miller*
 501 VERONA *W. Miller*
 502 MAYENCE (VIGNETTE) *W. Miller*

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| 503 | ST. CLOUD | ... | ... | ... | ... | <i>W. Miller</i> |
| 504 | THE SIMPLON (VIGNETTE) | ... | ... | ... | ... | <i>W. Miller</i> |
| 505 | MILAN CATHEDRAL... | ... | ... | ... | ... | <i>J. Horsburgh</i> |
| 506 | MALMAISON (VIGNETTE) | ... | ... | ... | ... | <i>W. Miller</i> |
| 507 | PARIS, FROM PERE LA CHAISE
MASSENA'S MONUMENT | ... | ... | ... | ... | <i>W. Miller</i> |
| 508 | FONTAINBLEAU (VIGNETTE) | ... | ... | ... | ... | <i>W. Miller</i> |
| 509 | THE BELLEROPHON—PLYMOUTH SOUND | ... | ... | ... | ... | <i>E. Goodall</i> |
| 510 | FIELD OF WATERLOO, FROM THE PICTON TREE | ... | ... | ... | ... | <i>W. Miller</i> |
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Periodical Criticism.

ROMANCE.

- | | | | | | |
|-----|---|-----|-----|-----|------------------|
| 511 | CHIEFSWOOD'S COTTAGE, NEAR
ABBOTSFORD (VIGNETTE) | ... | ... | ... | <i>W. Miller</i> |
|-----|---|-----|-----|-----|------------------|
- For some time the Summer Retreat of J. G. Lockhart, Esq.
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Miscellaneous, &c.

- | | | |
|-----|--------------------------------------|------------------|
| 512 | RHYMER'S GLEN, ABBOTSFORD (VIGNETTE) | <i>W. Miller</i> |
|-----|--------------------------------------|------------------|
- "A picturesque walk on his own property, which Sir Walter Scott often visited."

Tales of a Grandfather.

SCOTLAND.

513	DUNFERMLINE (VIGNETTE)...	...	...	<i>J. Horsburgh</i>
514	EDINBURGH, FROM ST. ANTHONY'S CHAPEL			<i>W. Miller</i>
515	CRAIGMILLAN CASTLE, NEAR EDIN- BURGH (VIGNETTE)	...	...	<i>W. Miller</i>
516	STIRLING	...	...	<i>W. Miller</i>
517	LINLITHGOW (VIGNETTE)	...	...	<i>W. Miller</i>
518	DUNSTAFFNAGE	...	...	<i>W. Miller</i>
519	KILLIECRANKIE (VIGNETTE)	...	...	<i>W. Miller</i>
520	GLENCOE	...	...	<i>W. Miller</i>
521	FORT AUGUSTUS, LOCH NESS (VIGNETTE)...			<i>W. Miller</i>
522	INVERNESS	...	...	<i>W. Miller</i>

Tales of a Grandfather.

FRANCE.

523	CALAIS (VIGNETTE)	...	...	<i>J. Horsburgh</i>
524	ROUEN	...	...	<i>W. Richardson</i>

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- 525 ABBEVILLE (VIGNETTE) *J. Horsburgh*
526 CHATEAU D'ARQUE, NEAR DIEPPE *W. Forrest*
-

Views in India.

After Sketches taken by Lieut. G. F. White, 1836-8.

- 527 PART OF THE GHAUT AT HARDWAR *T. Higham*
528 MUSSOREE, FROM LANDOUR *J. B. Allen*
529 SNOWY RANGE, FROM TYNE, OR MARMOUR ... *E. Goodall*
530 VIEW NEAR JUBBERA *J. Cousen*
531 FALLS NEAR THE SOURCE OF THE JUMNA ... *J. Cousen*
532 VALLEY OF THE DHOON, FROM THE
LANDOUR RIDGE *W. Lloyd*
533 ROCKS OF GOLGONA ON THE GANGES ... *E. Goodall*
-

Illustrations to the Works of Milton, 1841.

- 534 EXPULSION FROM PARADISE
535 MUSTERING OF THE WARRIOR ANGELS ... *J. Cousen*
536 THE FALL OF THE REBEL ANGELS ... *E. Goodall*

-
- 537 THE TEMPTATION ON THE PINNACLE
OF THE TEMPLE *T. Bacon*
- 538 THE TEMPTATION ON THE MOUNTAIN *J. Cousen*
- 539 ST. MICHAEL'S MOUNT—SHIPWRECK
OF LYCIDAS *W. Miller*
- 540 LUDLOW CASTLE—THE RISING OF
THE WATER NYMPHS *E. Goodall*
-

Illustrations to Art and Song.

- 541 TYNEMOUTH *W. Miller, India Proof*
- 542 FOLKESTONE *J. Cousen, India Proof*
- 543 THE ABBEY POOL *J. Cousen, India Proof*
- 544 WHITBY *J. Cousen, India Proof*
- 545 ST. AGATHA'S ABBEY *J. Cousen, India Proof*
- 546 LAKE NEMI *E. Goodall, India Proof*

Series of Etchings

after Drawings by J. M. W. Turner, R.A.,

By A. Burnet Debaines.

- | | | |
|-----|---|-------------------------------|
| 547 | ANCIENT ROME | <i>Unlettered India Proof</i> |
| 548 | VENICE | <i>Unlettered India Proof</i> |
| 549 | IN AN ALPINE VALLEY | <i>Unlettered India Proof</i> |
| 550 | OLD TOWN ON THE LOIRE... . | <i>Unlettered India Proof</i> |
| 551 | CITY ON ONE OF THE RIVERS OF
FRANCE | <i>Unlettered India Proof</i> |
| 552 | CHURCH AND CONVENT OF THE
QUATTRO CORRONATI, ROME | <i>Unlettered India Proof</i> |
| 553 | RUINED CASTLE | <i>Unlettered India Proof</i> |
| 554 | BOATS AT SEA IN A BREEZE | <i>Unlettered India Proof</i> |
| 555 | FRENCH BOATS NEAR SHORE, WITH
LOWERING SKY | <i>Unlettered India Proof</i> |
| 556 | HOUSES ON A SOUTHERN SHORE | <i>Unlettered India Proof</i> |

Miscellaneous Engravings after Turner.

- 557 DESTRUCTION OF BOTH HOUSES OF
PARLIAMENT, BY FIRE, OCTOBER
16TH, 1834 *J. T. Willmore*
- 558 DUNBAR (Published May 1st, 1824) ... *J. C. Allen*
- 559 TANTALLON CASTLE (PROOF) ... *E. Goodall, 1822*
- 560 POPE'S VILLA (Published April 1st, 1811)... *John Pye*
Figures by Charles Heath
- 561 PEAT BOG, SCOTLAND (WOODCUT)
E. Duncan & G. Linton, 1860
- 562 FARNE ISLAND, COAST OF NORTH-
UMBERLAND *J. T. Willmore, India Proof*
- 563 RIVAUXX ABBEY, YORKSHIRE ... *J. C. Bentley, 1834*
- 564 BRIGHTLING OBSERVATORY.
SEEN FROM ROSE HILL PARK
(PROOF) *W. B. Cooke, 1812*
- 565 AUTUMN—SOWING GRAIN
(COLOURED AQUA TINT) ... *J. M. W. Turner*

Etchings and Engravings from the Works of Turner.

Published by Professor Ruskin, in Vol. IV. of Modern
Painters.

- 566 TURNER'S EARLIEST NOTTINGHAM ... *T. Boys*
- 567 TURNER'S LATEST NOTTINGHAM ... *T. Boys*
- 568 THE PASS OF FAIDO (Simple Topo-
graphy)... ...*Etched by Prof. John Ruskin, 1855*
- 569 THE PASS OF FAIDO (Turnerian
Topography) ... *Etched by Prof. John Ruskin*
- 570 CREST OF SLATY CRYSTALLINES
Etched by Prof. John Ruskin
- 571 GOLDAU *J. Cousen*
- 572 SHORES OF THE WHARF *Thomas Lupton*
- 573 THE PICTURESQUE OF WINDMILLS.
(a) PURE MODERN AFTER
STANSFELD
- 574 (b)TURNERIAN
- 575 THE GATES OF THE HILLS... .. *J. Cousen*

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- 586 WOMAN AND TAMBOURINE (UNDESCRIBED STATE)
Charles Turner
- 587 FLINT CASTLE—VESSELS UNLOAD-
ING (ETCHING, AUTOTYPE) ... *J. M. W. Turner.*
- 588 FLINT CASTLE—VESSELS UNLOAD-
ING (AUTOTYPE OF FIRST STATE) *Charles Turner*
- 589 FLINT CASTLE—VESSELS UNLOAD-
ING (UNDESCRIBED STATE) ... *Charles Turner*
- 589a BASLE (AUTOTYPE OF FIRST STATE) *Charles Turner*
- 590 BASLE (UNDESCRIBED STATE) ... *Charles Turner*
- 591 JASON (ETCHING, S.K.) ... *J. M. W. Turner*
- 592 JASON (UNDESCRIBED STATE) ... *Charles Turner*
- 593 JASON (FIRST STATE, AUTOTYPE) ... *Charles Turner*
- 594 THE STRAW YARD (FIRST STATE) ... *Charles Turner*
- 595 THE CASTLE ABOVE THE MEADOWS
(ETCHING, S.K.)... ... *J. M. W. Turner*
- 596 THE CASTLE ABOVE THE MEADOWS
(FIRST STATE, AUTOTYPE) ... *Charles Turner*

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- 597 THE CASTLE ABOVE THE MEADOWS (SECOND STATE)
Charles Turner
- 598 MONT ST. GOTHARD (FIRST STATE, AUTOTYPE)
Charles Turner
- 599 SHIPS IN A BREEZE, THE 'EGREMONT'
 SEA-PIECE (FIRST STATE, AUTOTYPE) *Charles Turner*
- 600 SHIPS IN A BREEZE, THE 'EGREMONT'
 SEA-PIECE (SECOND STATE) ... *Charles Turner*
- 601 HOLY ISLAND CATHEDRAL (ETCH-
 ING, S.K.) *J. M. W. Turner*
- 602 HOLY ISLAND CATHEDRAL (FIRST
 STATE, AUTOTYPE) *Charles Turner*
- 603 PEMBURY MILL, KENT (ETCHING,
 AUTOTYPE) *J. M. W. Turner*
- 604 PEMBURY MILL, KENT (FIRST STATE, AUTOTYPE)
Charles Turner
- 605 BRIDGE IN MIDDLE DISTANCE (ETCH-
 ING, S.K.) *J. M. W. Turner*
- 606 BRIDGE IN MIDDLE DISTANCE (FIRST
 STATE, AUTOTYPE) *Charles Turner*

- 607 DUNSTANBOROUGH CASTLE (FIRST
STATE, AUTOTYPE) *Charles Turner*
- 608 DUNSTANBOROUGH CASTLE (THIRD STATE) *Charles Turner*
- 609 LAKE OF THUN (AUTOTYPE) *Charles Turner*
- 610 THE FIFTH PLAGUE OF EGYPT (AUTOTYPE) *Charles Turner*
- 611 THE FARMYARD, WITH COCK (FIRST STATE) *Charles Turner*
- 612 FALLS OF THE CLYDE (ETCHING, S.K.) *J. M. W. Turner*
- 613 FALLS OF THE CLYDE (FIRST STATE,
AUTOTYPE) *Charles Turner*
- 614 FALLS OF THE CLYDE (SECOND STATE, S.K.) *Charles Turner*
- 615 THE LITTLE DEVIL'S BRIDGE, OVER
THE REUSS, NEAR ALTORF
(ETCHING, S.K.) *J. M. W. Turner*
- 616 THE LITTLE DEVIL'S BRIDGE, OVER
THE REUSS, NEAR ALTORF
(FIRST STATE, AUTOTYPE) *Charles Turner*
- 617 THE LITTLE DEVIL'S BRIDGE, OVER
THE REUSS, NEAR ALTORF (RE-
PRODUCTION, S.K.) *Charles Turner*

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- 618 THE 'LEADER' SEA-PIECE (FIRST
STATE. AUTOTYPE) *Charles Turner*
- 619 THE 'LEADER' SEA-PIECE (SECOND
STATE) *Charles Turner*
- 620 THE 'LEADER' SEA-PIECE (THIRD
STATE) *Charles Turner*
- 621 MORPETH (FIRST STATE. AUTOTYPE) *Charles Turner*
- 622 MORPETH (THIRD STATE) *Charles Turner*
- 623 JUVENILE TRICKS (FIRST STATE, AUTOTYPE) *W. Say*
- 624 JUVENILE TRICKS (SECOND STATE) ... *W. Say*
- 625 THE HINDOO WORSHIPPER; OR,
HINDOO DEVOTIONS (ETCHING,
AUTOTYPE) *J. M. W. Turner*
- 626 THE HINDOO WORSHIPPER; OR,
HINDOO DEVOTIONS (FIRST
STATE, AUTOTYPE) *R. Dunkarton*
- 627 THE HINDOO WORSHIPPER; OR,
HINDOO DEVOTIONS (THIRD STATE) ... *R. Dunkarton*

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| 628 COAST OF YORKSHIRE. NEAR WHITBY
(FIRST STATE, AUTOTYPE) ... | ... | <i>W. Say</i> |
| 629 COAST OF YORKSHIRE, NEAR WHITBY
(THIRD STATE) ... | ... | <i>W. Say</i> |
| 630 HIND-HEAD HILL (ETCHING, S.K.)... | | <i>J. M. W. Turner</i> |
| 631 HIND-HEAD HILL (AUTOTYPE) ... | ... | <i>R. Dunkarton</i> |
| 632 LONDON, FROM GREENWICH (ETCH-
ING, AUTOTYPE) ... | ... | <i>J. M. W. Turner</i> |
| 633 LONDON, FROM GREENWICH (FIRST
STATE, AUTOTYPE) ... | ... | <i>Charles Turner</i> |
| 634 LONDON, FROM GREENWICH (SECOND
STATE) ... | ... | <i>Charles Turner</i> |
| 635 WINDMILL AND LOCK (ETCHING,
AUTOTYPE) ... | ... | <i>J. M. W. Turner</i> |
| 636 WINDMILL AND LOCK (AUTOTYPE)... | ... | <i>W. Say</i> |
| 636a THE JUNCTION OF THE SEVERN
AND THE WYE (ETCHING, AUTOTYPE) | | <i>J. M. W. Turner</i> |
| 637 THE JUNCTION OF THE SEVERN
AND THE WYE (FIRST STATE,
AUTOTYPE, ... | ... | <i>J. M. W. Turner</i> |

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- 638 MARINE DABBLERS (FIRST STATE, AUTOTYPE) *W. Say*
- 639 NEAR BLAIR ATHOL, SCOTLAND
(ETCHING, AUTOTYPE) ... *J. M. W. Turner*
- 640 NEAR BLAIR ATHOL, SCOTLAND
(FIRST STATE, AUTOTYPE) ... *W. Say*
- 641 LAUFFENBOURGH (FIRST STATE, AUTOTYPE) *T. Hodgetts*
- 642 YOUNG ANGLERS (FIRST STATE, AUTOTYPE) *R. Dunkarton*
- 643 YOUNG ANGLERS (THIRD STATE) ... *R. Dunkarton*
- 644 ST. CATHERINE'S HILL, NEAR GUILD-
FORD (ETCHING, AUTOTYPE) ... *J. M. W. Turner*
- 645 ST. CATHERINE'S HILL, NEAR GUILD-
FORD (FIRST STATE, AUTOTYPE) ... *J. C. Easling*
- 646 ST. CATHERINE'S HILL, NEAR GUILD-
FORD (REPRODUCTION, S.K.) ... *J. C. Easling*
- 647 MARTELLO TOWERS, NEAR BEXHILL,
SUSSEX (FIRST STATE, AUTOTYPE) ... *W. Say*
- 648 INVERARY PIER, LOCH FYNE—
MORNING (ETCHING, AUTOTYPE) *J. M. W. Turner*

- 649 INVERARY PIER, LOCH FYNE—
MORNING (FIRST STATE, AUTOTYPE) *J. M. W. Turner*
- 650 FROM SPENSER'S 'FAERIE QUEENE'
(FIRST STATE, AUTOTYPE) *T. Hodgetts*
- 651 FROM SPENSER'S 'FAERIE QUEENE'
(THIRD STATE)... .. *T. Hodgetts*
- 652 WATER-MILL (FIRST STATE, AUTOTYPE) ... *R. Dunkarton*
- 653 WOMAN AT A TANK; OR, HINDOO
ABLUTIONS (FIRST STATE, AUTOTYPE) *W. Say*
- 654 THE CRYPT AT KIRKSTALL ABBEY
(ETCHING, AUTOTYPE) *J. M. W. Turner*
- 655 THE CRYPT AT KIRKSTALL ABBEY
(FIRST STATE, AUTOTYPE) ... *J. M. W. Turner*
- 655a THE 'MILDMAY' SEA-PIECE—SUNSET
(ETCHING, AUTOTYPE) *J. M. W. Turner*
- 656 THE 'MILDMAY' SEA-PIECE—SUNSET
(FIRST STATE, AUTOTYPE) *W. Annis and J. C. Easling*
- 657 CEPHALUS AND PROCRIS (ETCHING,
AUTOTYPE) *J. M. W. Turner*

- 658 CEPHALUS AND PROCRIS (FIRST
STATE, AUTOTYPE) *George Clint*
- 659 WINCHELSEA, SUSSEX (FIRST STATE,
AUTOTYPE) *J. C. Eastling*
- 660 BRIDGE AND GOATS (FIRST STATE,
AUTOTYPE) *F. C. Lewis*
- 661 BRIDGE AND GOATS (THIRD STATE) ... *F. C. Lewis*
- 662 CALM (FIRST STATE, AUTOTYPE) ... *J. M. W. Turner*
- 663 CALM (FOURTH STATE, AUTOTYPE) ... *J. M. W. Turner*
- 664 PEAT BOG, SCOTLAND (FIRST STATE,
AUTOTYPE)... .. *Geo. Clint*
- 665 RIZPAH (ii. BOOK OF SAMUEL, CHAP.
21.) (FIRST STATE, AUTOTYPE) ... *R. Dunkarton*
- 666 HEDGING A DITCH (FIRST STATE, AUTOTYPE) *J. C. Eastling*
- 667 THE RIVER WYE, CHEPSTOW, ETCH-
ING, (AUTOTYPE) *J. M. W. Turner*
- 668 THE RIVER WYE, CHEPSTOW, (FIRST
STATE, AUTOTYPE) *W. Annis,*

- 669 CHAIN OF ALPS, FROM GRENOBLE
TO CHAMBERI (FIRST STATE,
AUTOTYPE) *W. Say*
- 670 THE MER DE GLACE, VALLEY OF
CHAMOUNI, SAVOY, ETCHING,
(AUTOTYPE) *J. M. W. Turner*
- 671 THE MER DE GLACE, VALLEY OF
CHAMOUNI, SAVOY (FIRST STATE,
AUTOTYPE) *J. M. W. Turner*
- 672 RIVAUDX ABBEY (FIRST STATE,
AUTOTYPE) *H. Dawe*
- 673 SOLWAY MOSS, ETCHING (AUTOTYPE)... *J. M. W. Turner*
- 674 SOLWAY MOSS (FIRST STATE, AUTO-
TYPE) *Thos. Lupton*
- 675 SOLITUDE (FIRST STATE, AUTOTYPE) .. *W. Say*
- 676 MILL NEAR THE GRANDE CHART-
REUSE, DAUPHINY (FIRST STATE,
AUTOTYPE) *H. Dawe*
- 677 ENTRANCE TO CALAIS HARBOUR
(FIRST STATE, AUTOTYPE) ... *J. M. W. Turner*

- 678 ENTRANCE TO CALAIS HARBOUR
(THIRD STATE, AUTOTYPE) ... *J. M. W. Turner*
- 679 DUMBLANE ABBEY, SCOTLAND, ETCH-
ING (AUTOTYPE) ... *J. M. W. Turner*
- 680 DUMBLANE ABBEY, SCOTLAND (FIRST
STATE, AUTOTYPE) ... *Thos. Lupton*
- 681 NORHAM CASTLE, ON THE TWEED.
ETCHING, (AUTOTYPE)... *J. M. W. Turner*
- 682 NORHAM CASTLE, ON THE TWEED
(FIRST STATE, AUTOTYPE) ... *Chas. Turner*
- 683 NORHAM CASTLE, ON THE TWEED,
(FIRST STATE, AUTOTYPE). in
"Rivers" series ... *Chas. Turner*
- 684 RAGLAN CASTLE (FIRST STATE AUTO-
TYPE) ... *J. M. W. Turner*
- 685 VILLE DE THUN, SWITZERLAND
(FIRST STATE, AUTOTYPE) ... *Thos. Hodgetts*
- 686 VILLE DE THUN, SWITZERLAND
(THIRD STATE, AUTOTYPE) ... *Thos. Hodgetts*

- 686a SOURCE OF THE ARVERON, IN THE
VALLEY OF CHAMOUNI, SAVOY
(FIRST STATE, AUTOTYPE) ... *J. M. W. Turner*
- 687 THE TENTH PLAGUE OF EGYPT
(FIRST STATE, AUTOTYPE) *W. Say*
- 688 WATERCRESS GATHERERS (FIRST
STATE, AUTOTYPE) *Thos. Lupton*
- 689 WATERCRESS GATHERERS (THIRD
STATE, AUTOTYPE) *Thos. Lupton*
- 690 POPE'S VILLA, TWICKENHAM (FIRST
STATE, AUTOTYPE) *H. Dawe*
- 691 BONNEVILLE. SAVOY (FIRST STATE
AUTOTYPE) *H. Dawe*
- 692 INVERARY CASTLE AND TOWN, ETCH-
ING (AUTOTYPE) *J. M. W. Turner*
- 693 INVERARY CASTLE AND TOWN (FIRST
STATE, AUTOTYPE) *C. Turner*
- 694 ÆSACUS AND HESPERIE, (ETCHING,
S.K.) *J. M. W. Turner*

- 695 *ÆSACUS AND HESPERIE*, (FIRST
STATE, AUTOTYPE) *J. M. W. Turner*
- 696 *EAST GATE, WINCHELSEA, SUSSEX*
(FIRST STATE, AUTOTYPE) *S. W. Reynolds*
- 697 *EAST GATE, WINCHELSEA, SUSSEX*
(FOURTH STATE) *S. W. Reynolds*
- 698 *ISIS* (ETCHING, AUTOTYPE) *J. M. W. Turner*
- 699 *ISIS* (FIRST STATE, AUTOTYPE) *W. Say*
- 700 *ISIS* (REPRODUCTION, S.K.)... .. *W. Say*
- 701 *BEN ARTHUR, SCOTLAND* (ETCHING,
AUTOTYPE) *J. M. W. Turner*
- 702 *BEN ARTHUR, SCOTLAND* (FIRST
STATE, AUTOTYPE) *Thos. Lupton*
- 703 *INTERIOR OF A CHURCH* (AUTOTYPE)... .. *J. M. W. Turner*
- 704 *CHRIST AND THE WOMAN OF*
SAMARIA (AUTOTYPE) *J. M. W. Turner*
- 705 *APULEIA IN SEARCH OF APULEIUS*
(FIRST STATE, AUTOTYPE) *J. M. W. Turner*

-
- 706 SHEEP-WASHING, WINDSOR CASTLE
(AUTOTYPE) *J. M. W. Turner*
- 707 DUMBARTON ROCK (S.K.) *J. M. W. Turner*
- 708 CROWHURST, SUSSEX (S.K.) *J. M. W. Turner*
- 709 THE TEMPLE OF JUPITER, IN THE
ISLAND OF ÆGINA (S.K.) *J. M. W. Turner*
- 710 VIA MALA (S.K.) *J. M. W. Turner*
- 711 THE STORK AND AQUEDUCT (S.K.) *J. M. W. Turner*
-

**Photographs of the Original Drawings in Sepia, for
the Liber Studiorum.**

Published by Messrs. Cundall, Downes & Co., 1861.

- 712 PEAT BOG, SCOTLAND
- 713 HIND HEAD HILL
- 714 ST. CATHERINE'S HILL, NR. GUILDFORD.
- 715 THE FALLS OF THE CLYDE.
- 716 WINCHELSEA.
- 717 THE RIVER WYE.

- 718 MT. ST. GOTHARD.
- 719 MARTELLO TOWERS, BEXHILL.
- 720 PASTORAL SCENE.
- 721 TENTH PLAGUE OF EGYPT.
- 722 LITTLE DEVIL'S BRIDGE, ALTORF.
- 723 THUN, SWITZERLAND.
- 724 NORHAM CASTLE.
- 725 NEAR BLAIR ATHOL.
- 726 HINDOO DEVOTIONS.
- 727 THE ALPS, FROM GRENOBLE TO CHAMBERI.
- 728 LAKE OF THUN.
- 729 JASON.
- 730 RIVAUDX ABBEY.
- 731 FLINT CASTLE—SMUGGLERS.
- 732 CHRIST AND THE WOMAN OF SAMARIA.
- 733 WOMAN PLAYING A TAMBORINE.
- 734 LONDON, FROM GREENWICH HOSPITAL.

- 735 BONNEVILLE, SAVOY
 - 736 MORPETH.
 - 737 BRIDGE IN MIDDLE DISTANCE.
 - 738 SOLITUDE.
 - 739 HOLY ISLAND CATHEDRAL.
 - 740 INVERARY CASTLE.
 - 741 DUNSTANBOROUGH CASTLE.
-

**Series of Photographic Reproductions from Drawings
by J. M. W. Turner, R.A.**

Published by J. Hogarth, Jun., 1860-61

- 742 THE PASSING STORM, VENICE,
- 743 THE GRANDE CHARTREUSE.
- 744 ON THE THAMES, NR. WALTON.
- 745 THE RIGHI.
- 746 THE LURLEI ROCK, RHINE.
- 747 EDINBRO'.
- 748 THE TEMPLE OF JUPITER.

- 749 THE SPLUGEN PASS.
750 THE DEVIL'S BRIDGE, ST. GOTHARD.
751 THE FIFTH PLAGUE.
752 BELINZONA.
753 DERWENTWATER.
754 THE MILL—SUNSET.
755 GLAUCUS AND SCYLLA.
756 SHIPS IN A BREEZE.
757 THUN, SWITZERLAND.
758 LAUSANNE, LAKE OF GENEVA IN THE DISTANCE.
759 SQUALLY WEATHER—TRIESTE STEAMER GOING INTO
VENICE.
760 LYONS.
761 A STORM, VENICE.
762 VERRET ON THE GREAT ST. BERNARD.
763 FALLS OF THE RHINE, NR. SCHAFFHAUSEN.
764 MARTIGNY IN THE VALAIS
765 THE PASS OF STELVIO.

- 766 ETON, PLOUGHING.
- 767 MONT BLANC, VALLEY OF CHAMOUNI.
- 768 VENICE, THE GRAND CANAL.
- 769 LAKE OF LUCERNE.
- 770 FRONTISPIECE TO LIBER STUDIORUM.





— BALCONY. —

Portraits of Turner.

- 771 PORTRAIT OF TURNER *John Linnell*

NOTE.—Special permission was kindly granted by Sir Charles Tennant, Bart., the owner of the original of this Portrait, for an autotype of it to be produced for this Exhibition.

- 772 PORTRAIT OF TURNER (MEZZOTINT) *Charles Turner*

- 773 PORTRAIT OF TURNER *John Jackson, R.A*

Presented by Mr. Jackson's son (Mr. M. Phipps Jackson, the well-known writer on Art) to Mr. Bernard Evans, R.I., and by the latter lent for this Exhibition.

- 774 TURNER AT THE AGE OF 14 *Hopner, R.A.*

From a Painting in the possession of Mr. Speilmann.

- 775 FROM A PAINTING BY HIMSELF

In the possession of Mr. Ruskin.

- 776 FROM PENCIL DRAWINGS *Charles Turner*
- 777 FROM A DRAWING TAKEN AT SPECIAL
SITTINGS *George Dance, R.A. (1800)*
In the possession of the Royal Academy.
- 778 FROM A PAINTING BY HIMSELF AT
THE AGE OF SEVENTEEN
In the National Gallery.
- 779 FROM A WATER COLOUR DRAWING *Charles Turner*
In the British Museum.
- 780 THE TURNER GOLD MEDAL
- 781 FROM A WATER COLOUR DRAWING *John T. Smith*
"Sketched whilst examining Prints in the British
Museum."
- 782 TURNER ON "VARNISHING DAY" *W. Parrott*
From an Oil Painting in the Ruskin Museum, Sheffield.
- 783 FROM A DRAWING *By Sir John Gilbert, R.A.*
- 784 FROM THE PORTRAIT *By Count D'Orsay*
- 785 FAC-SIMILE OF PORTRAIT *By Count D'Orsay*
- 786 FULL-LENGTH PORTRAIT
Etched and Engraved by Charles Turner

NOTE.—The Portraits 787 to 795 are kindly lent by
John C. Preston, Esq., of Littlebeck Hall.

787 LITHOGRAPH (UNPUBLISHED)

From a Drawing by Sir John Gilbert, R.A.

788 PHOTOGRAPH (UNPUBLISHED)

From a Drawing in the Collection of the late C. J. Pocock, M.D.

789 ETCHING (PROOF) S. Haydon

From a Drawing by D. Maclise, R.A.

790 LITHOGRAPH ... *From a Sketch by Count D'Orsay*

791 STEEL ENGRAVING (PROOF)

By Sharpe, after the D'Orsay Portrait

792 LITHOGRAPH ... *From the Portrait by George Dance*

793 TURNER SKETCHING

From a Drawing by Sir John Gilbert, R.A.

794 MEZZOTINT (UNFINISHED) S. Haydon (1851)

795 EXAMINING PRINTS (BRITISH MUSEUM)

From a Drawing by J. T. Smith

796 DOVER (INDIA P.B.C.) J. T. Willmore

797 DOVER (PRINT) J. T. Willmore

798 DOVER (ETCHING) J. T. Willmore

799	MODERN ITALY (P.B.L.)	...	...	...	<i>W. Miller</i>
800	HEIDELBERG (PROOF)	...	...	...	<i>W. Miller</i>
801	BELLINI'S PICTURES CARRIED IN PROCESSION THROUGH VENICE (PRINT)				<i>W. Miller</i>
802	HASTINGS (I.P.B.L.)...	...	...	...	<i>R. Wallis</i>
803	HASTINGS (PRINT)	...	...	...	<i>R. Wallis</i>





— STAIRCASE HALL. —

Large Subscription Plates published at various periods

804	TIVOLI, A COMPOSITION (INDIA PRINT)	...	<i>E. Goodall</i>
805	TIVOLI, A COMPOSITION (ETCHING)...	...	<i>E. Goodall</i>
806	ANCIENT ITALY (I.P.B.L.)	...	<i>J. T. Willmore</i>
807	MODERN ITALY (PRINT)	...	<i>W. Miller</i>
808	TEMPLE OF MINERVA, TANIAS	...	<i>J. T. Willmore</i>
809	CALIGULA'S PALACE AND BRIDGE (ETCHING)	...	<i>E. Goodall</i>
810	THE MAUSOLEUM AT BROCKLESBY (AQUATINT)	...	<i>F. C. Lewis</i>
811	DIDO LEAVING CARTHAGE (ETCHING)	...	<i>Dr. Wilson</i>
812	ITALY: CHILDE HAROLD'S PILGRIM- AGE (PRINT)	... ..	<i>J. T. Willmore</i>
813	MERCURY AND HERSE (ETCHING)	...	<i>J. Cousen</i>
814	THE DELUGE (P.B.L., WITH TURNER'S STAMP, MEZZOTINT)	... ..	<i>J. P. Quilley</i>

STAIRCASE HALL.

83

- 815 MERCURY AND ARGUS (PRINT) ... *J. T. Willmore*
 816 EHRENBREITSTEIN (INDIA P.B.L.) ... *John Pye*
 817 PORTSMOUTH (ETCHING) ... *T. Jeavons*
 818 KILCHURN CASTLE, LOCH AWE (PRINT) ... *W. Miller*
 819 LAGO MAGGIORE (AUTOTYPE)
 Fac-simile of Pencil Study by Professor Ruskin from
 Original Water Colour Drawing by Turner.
 820 THE OLD TEMERAIRE (PRINT) ... *J. T. Willmore*
 821 OLD LONDON BRIDGE AND VICINITY (PROOF) *E. Goodall*

The Turner Gallery.

- 822 THE ARCH OF TITUS, ROME ... *E. Challis*
 823 A FROSTY MORNING—SUNRISE ... *R. Brandard*
 824 ON THE THAMES ... *R. Wallis*
 825 A COUNTRY BLACKSMITH ... *C. W. Sharpe*
 826 BATTLE ABBEY ... *W. B. Cooke*
 'THE SPOT WHERE HAROLD FELL.'
 827 THE VALE OF ASHBURNHAM ... *W. B. Cooke*

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| 828 | PEVENSEY BAY, FROM CROWHURST
PARK, WITH BEACHY HEAD ... | ... | <i>W. B. Cooke</i> |
| 829 | THE VALE OF HEATHFIELD, SUSSEX | ... | <i>W. B. Cooke</i> |
| 830 | PETWORTH PARK, SEAT OF LORD
LECONFIELD, PAINTED 1828 ... | .. | <i>J. Cousen</i> |
| 831 | ABINGDON, BERKSHIRE ... | ... | <i>C. Cousen</i> |
| 832 | THE CHAIN PIER, BRIGHTON ... | ... | <i>R. Wallis</i> |
| 833 | LINE FISHING OFF HASTINGS ... | | <i>William Miller</i> |
| 834 | ST. MICHAEL'S MOUNT, CORNWALL | ... | <i>J. Cousen</i> |
| 835 | COLOGNE, FROM THE RIVER ... | ... | <i>A. Willmore</i> |
| 836 | EHRENBREITSTEIN (PAINTED, 1835) | ... | <i>J. Cousen</i> |
| 837 | HEIDELBERG | ... | <i>T. A. Prior</i> |
| 838 | THE LAKE OF LUCERNE, LOOKING
SOUTH WEST FROM BRUNNEN | ... | <i>R. Wallis</i> |
| 839 | THE APPROACH TO VENICE (PAINTED
1839-40) | | <i>J. C. Armitage</i> |
| 840 | VENICE, THE DOGANA ... | ... | <i>J. T. Willmore, A.R.A.</i> |
| 841 | VENICE, FROM THE
GUIDECCA (PAINTED, 1840) | ... | <i>E. Brandard</i> |

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|-----|--|-----|-----|-----------------------|
| 842 | VENICE, THE GRAND CANAL | ... | ... | <i>T. A. Prior</i> |
| 843 | VENICE, THE BRIDGE OF SIGHS | ... | | <i>J. C. Armitage</i> |
| 844 | VIEW OF ORVIETO (PAINTED IN 1829) | ... | | <i>S. Bradshaw</i> |
| 845 | ROME FROM THE VATICAN, RAFFA-
ELLE AND FORNARINA | ... | | <i>A. Willmore</i> |
| 846 | SPITHEAD | ... | | <i>W. Miller</i> |
| 847 | STRANDED VESSEL OFF YARMOUTH | ... | | <i>R. Brandard</i> |
| 848 | FISHING BOATS | ... | | <i>J. Cousen</i> |
| 849 | BOATS OFF CALAIS (PAINTED IN 1827) | ... | | <i>J. Cousen</i> |
| 850 | THE SUN RISING THROUGH VAPOUR:
FISHERMEN CLEANING AND
SELLING FISH | ... | | <i>J. C. Armitage</i> |
| 851 | THE BATTLE OF TRAFALGAR | ... | | <i>W. Nutter</i> |
| 852 | A SNOW STORM—THE "ARIEL" OFF HARWICH | | | <i>R. Brandard</i> |

From the picture in the National Gallery.

Turner remarked, "I got the Sailors to lash me to the mast to observe it; I was lashed for two hours, and did not expect to escape; but I felt bound to record it if I did."

- 853 WHALERS *The last engraving executed by R. Brandard*

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| 854 | DUTCH BOATS IN A GALE | <i>J. C. Armitage</i> |
| 855 | CALAIS PIER | <i>J. Cousen</i> |
| 856 | BLIGH SANDS | <i>R. Brandard</i> |
| 857 | THE DEATH OF NELSON | <i>J. B. Allen</i> |
| 858 | THE GODDESS OF DISCORD CHOOS-
ING THE APPLE OF CONTENTION
IN THE GARDEN OF HESPERIDES ... | <i>T. A. Prior</i> |
| 859 | THE PARTING OF HERO AND LEANDER ... | <i>S. Bradshaw</i> |
| 860 | ULYSSES DERIDING POLYPHEMUS | <i>E. Goodall</i> |
| 861 | A FIRE AT SEA | <i>J. Cousen</i> |
| 862 | THE SHIPWRECK (PAINTED, 1805) ... | <i>W. Miller</i> |
| 863 | THE FIGHTING TEMERAIRE BEING
TOWED TO HER LAST RESTING-PLACE
"It is the last picture Turner ever painted with his
PERFECT Power." - Ruskin. <i>J. T. Willmore</i> | |
| 864 | AN ORANGE MERCHANTMAN GOING
TO PIECES ON THE BAR | <i>R. Wallis</i> |
| 865 | THE PRINCE OF ORANGE LANDING
AT TORBAY | <i>W. Miller</i> |

866 A COUNTRY BLACKSMITH *C. W. Sharpe*

867 DIDO AND ÆNEAS LEAVING CARTH-
AGE ON THE MORNING OF THE ...

CHASE

This is the last engraving executed by J. T. Willmore, A.R.A.

868 THE TEMPLE OF JUPITER PANHELL-
ENIUS... .. *J. B. Allen*

869 ANCIENT ITALY—THE BANISHMENT
OF OVID *J. T. Willmore, A.R.A.*

870 THE BAY OF BALÆ—APOLLO AND
THE SIBYL *R. Brandard*

871 MERCURY AND ARGUS *J. T. Willmore, A.R.A.*

872 CROSSING THE BROOK *W. Richardson*

873 THE BIRDCAGE—A SCENE FROM
BOCCACCIO *C. H. Jeens*

874 PHRYNE GOING TO THE BATH AS
VENUS *J. B. Allen*

875 THE LORETTO NECKLACE *C. Consen*

- 876 THE GOLDEN BOUGH *T. A. Prior*
- 877 CHILDE HAROLD'S PILGRIMAGE,
ITALY *J. T. Willmore*
- 878 APOLLO AND DAPHNE IN THE VALE
OF TEMPE *E. Brandard*
- 879 MODERN ITALY *W. Miller*
- 880 ANCIENT ROME *A. Wilmore*
Agrippa landing with the ashes of Germanicus. The
triumphal Bridge and Palace of the Casars Restored, 1839.
- 881 REGULUS LEAVING CARTHAGE *S. Bradshaw*
- 882 CALIGULA'S PALACE AND BRIDGE,
BAY OF BAIE *E. Goodall*
- 883 THE DECLINE OF CARTHAGE .. *J. B. Allen, 1817*
- 884 HANNIBAL CROSSING THE ALPS *J. Cousen*
- 885 RAIN, STEAM, AND SPEED *R. Brandard*
Scene on the Great Western Railway.
- 886 PORTRAIT OF J. M. W. TURNER
(PAINTED BY HIMSELF)... .. *Engraved by W. Holl*
- 887 DIDO BUILDING, CARTHAGE *E. Goodall*

STAIRCASE HALL.

89

888	APOLLO KILLING THE PYTHON	...	...	<i>L. Stocks</i>
889	THE GRAND CANAL, VENICE	...	...	<i>E. Brandard</i>
890	THE OPENING OF THE WALHALLA	...	...	<i>C. Cousen</i>
891	PEACE—BURIAL OF SIR DAVID WILKIE, GIBRALTAR	...	...	<i>J. Cousen</i>
892	BACCHUS AND ARIADNE	...	...	<i>C. Cousen</i>





— SCREEN IN NORTH ROOM. —

- 893 THE WRECK OF THE "MINOTAUR"
(FROM THE PERMANENT
COLLECTION) *T. O. Barlow*
- 894 LAKE NEMI *R. Wallis*
- 895 SUNRISE—WHITING FISHING AT
MARGATE (MEZZOTINT) *T. Lupton*
- 896 OBERWESEL, (INDIA PROOF) *I. T. Willmore*
- 897 EDDYSTONE LIGHTHOUSE *Thos. Lupton*
- 898 THE CUSTOM HOUSE, LONDON *J. C. Allen*
- 899 SOURCE OF THE TAMAR AND
TORRIDGE *Engraved by W. B. Cooke*
- 900 CHICHESTER CANAL (PROOF) *Etched by L. Gaucherel*
- 901 NAPLES *Etched by G. Cooke*

SCREEN IN NORTH ROOM.

902 PLYMOUTH SOUND *Etched by W. B. Cooke*

903 YORK MINSTER *Drawn, Etched and Messotinted*
by Thos. Girtin, India Proof

Finished after his death by J. M. W. Turner, R.A.
who is reported to have repeated constantly while working
upon it, Poor Girtin! Poor Girtin!

904 EHRENBREITSTEIN, FROM THE QUAY

OF COBLENTZ *J. C. Allen, India Print*





— WEST ROOM. —

Illustrations to Campbell's Poems, 1837.

NOTE.—Compare the original Vignettes lent by Sir Donald Currie on the West Wall in the Water Colour Room.

905 FAIR WYOMING *E. Goodall*

906 SWISS VALLEY, THEODORIC *E. Goodall*

“ ’Twas Sunset, and the Rauz de Vaches was saucy,
And lights were o’er the Helvetian mountains flung,
That gave the glacier tops their richest glow,
And tinged the lakes like molten gold below.”

907 “NOW ON THE ATLANTIC WAVES HE
RIDES AFAR”—COAST OF ANDES *E. Goodall*

908 O’CONNOR’S CHILD; OR, “THE
FLOWER OF LOVE LIES BLEEDING”

909 THE LAST MAN *E. Goodall*

910 THE SOLDIER’S DREAM *E. Goodall*

- 911 THE DEATH-BOAT OF HELIGOLAND ... *E. Goodall*
 912 THE BRAVE ROLAND (ROLANDSECK) ... *E. Goodall*
 913 GERTRUDE, OF WYOMING *E. Goodall*
 914 THE BEECH TREE'S PETITION *E. Goodall*
 915 LOCHIEL'S WARNING *E. Goodall*
 916 THE BATTLE OF THE BALTIC *E. Goodall*
 917 ODE TO THE GERMANS—EHRENBREITSTEIN *E. Goodall*
 918 SUMMER'S EVE—THE RAINBOW *E. Goodall*

"At Summer Eve, where heaven's ethereal bow
 "Spans with bright arch the glittering hills below,
 "Why to yon mountain turns the musing eye,
 "Whose sunbright summit mingles with the sky?
 "Why do those cliffs of shadowy tint appear
 "More sweet than all the landscape smiling near?
 "'Tis distance lends enchantment to the view,
 "And robes the mountain in its azure hue."—*Campbell.*

- 919 SINAI *R. Wallis*

"Tis heaven's commanding trumpet, long and loud,
 Like Sinai's thunder, pealing from the cloud!"

- 920 THE FALL OF KOSCIUSKO *E. Goodall*
 921 LINES ON THE CAMPHILL, NEAR HASTINGS *E. Goodall*

"Composed in the year 1831. The subject is a spot
 of ground not far from the Castle of Hastings, on which,
 I have ascertained by a comparison of histories, the camp
 of William the Conqueror must have been placed the
 evening before he defeated Harold."

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- | | | |
|-----|------------------------------|------------------|
| 922 | THE DEAD EAGLE | <i>W. Miller</i> |
| 923 | LORD ULLIN'S DAUGHTER | <i>R. Wallis</i> |
| 924 | HOHENLINDEN | <i>R. Wallis</i> |
-

925 THE FESTIVAL OF THE VINTAGE *T. O. Barlow, Trial Proof*

Lent by A. G. Lupton, Esq.

926 CASTLE ON A ROCK... .. *Pencil Drawing*

Lent by J. E. Preston, Esq.

927 PRIVATE VIEW CARD OF R.A., 1827, WITH TURNER'S
AUTOGRAPH

Lent by J. E. Preston, Esq.

928 CONWAY CASTLE *Water Colour Drawing*

Lent by Mrs. Charles Lupton.

**Collection of Drawings and Sketches by Turner,
lent by the Trustees of the National Gallery.**

929 RADLEY COLLEGE, NEAR OXFORD

930 GOTHIC BUILDING, WITH LATE DORMERS

931 SEA-SIDE CREEK, WITH ROCKS AND BOATMEN

932 TINTERN ABBEY

-
- 933 WARKWORTH CASTLE AND BRIDGE
934 MANOR HOUSE GATEWAY
935 COAST SCENE, WITH ROCKS
936 RUINED CASTLE
937 RUINS OF AN ENGLISH ABBEY
938 SKIDDAW
939 LANDSCAPE, WITH FIGURES AND CATTLE
940 USK, MONMOUTHSHIRE
941 RIVER LOCK, WITH CASTLE IN DISTANCE
942 KIRKSTALL ABBEY
943 INVERARY, SCOTLAND (The original Drawing of No. 649)
944 EXETER COLLEGE, OXFORD, WITH FIGURES
945 DISTANT VIEW OF MONT BLANC
946 GLACIER, WITH PINE TREES, MONT BLANC
947 VALLEY OF THE RHONE (The original Sketch of No. 669)
948 SKETCH OF ROCKS, WITH DISTANT VILLAGE
949 ABBEY RUINS (KIRKSTALL ABBEY)

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Published on microfiche by:

**Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England**

**Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA**

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London

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- 950 CORFE CASTLE, DORSET
- 951 LAKE LUCERNE, WITH TELL'S CHAPEL
- 952 LUCERNE. FROM THE LAKE
- 953 THE RHONE VALLEY ?
- 954 INVERARY, WITH FIGURES IN THE FOREGROUND
- 955 OUTLINE SKETCH OF CASTLE AND CHURCH
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(OIL COLOURS)
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- 959 TWO INTERIORS, PETWORTH
- 960 LAKE-SIDE SKETCH, WITH BUILDINGS
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974 BRUNNEN
975 VALLEY OF THE LOIRE
976 FLUELEN, LAKE LUCERNE
977 LAKE SCENE, WITH BUILDINGS
978 BELLINZONA
979 SION IN THE RHONE VALLEY

— ON SCREEN. —

- 980 AENEAS AND THE SIBYL (OIL COLOURS)
981 THE BATTLE OF TRAFALGAR (OIL COLOURS)

The following Water Colour Illustrations to Campbell's Poems, Nos. 982 to 1,001, also Drawings of "Windermere," No. 1,002, and "Vevay," No. 1,003, and the Vignette of the "Drachenfels," 1,004, are contributed by Sir Donald Currie, K.C., M.G.

982 CAMP HILL, HASTINGS

983 KOSCIUSKO

984 SWISS VALLEY, THEODORIC

885 THE BEECH TREE'S PETITION

986 LORD ULLIN'S DAUGHTER

987 THE DEAD EAGLE

988 BATTLE OF THE BALTIC

989 THE BRAVE ROLAND

990 COAST OF THE ANDES

991 THE SOLDIER'S DREAM

992 ODE TO THE GERMANS

993 HOHENLINDEN

994 LOCHIEL'S WARNING